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SQUARE DANCING

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We enjoyed Dorothy Shaw's article in the April issue of SIO on the subject of Round Dancing at Square Dance Events. It has been our policy for quite some time to include a few square dance tips at the Brentwood Rounder parties to add novelty to the program. Most of the folks in our round dance group are also square dancers. Even before caller Bud Blakey became a member of our round dance club, the group enjoyed dancing a couple of square dances to records at parties.

Inasmuch as Brentwood Rounders is a round dance club, we try to select easy routines for parties at square dance level and include a few that will interest round dancers only.

Pat and Louise Kimbley
Chula Vista, Calif.

Dear Editor:

Would it be possible for me to borrow a set of past issues of Sets in Order back to about when Square Thru came out, up to this past year? I had kept them all and when they got too many for the house I put them into a box to be stored in the garage. My husband accidentally took them with the magazines we send to the hospital and now he wants them. He is retiring from teaching school this year and expects to put more time in on square dancing.

(Name withheld by request)

If any kind square dancer and lucky possessor of back issues of Sets in Order from October, 1957, on, is willing to lend his set to these dancers, he can drop a note to Sets in Order and be put in touch. Help get this square dancing husband out of the dog house.— Editor

Dear Editor:

In my work I am in Cincinnati, Ohio, 6 or 7 times a month and sometimes I have an hour or so to pass so I browse in the Cincinnati Public Library. Quite by accident I ran into the past volumes of Sets in Order, starting with 1954 and running thru 1962.

It is very hard for me to put on paper the
(Please turn to page 42)

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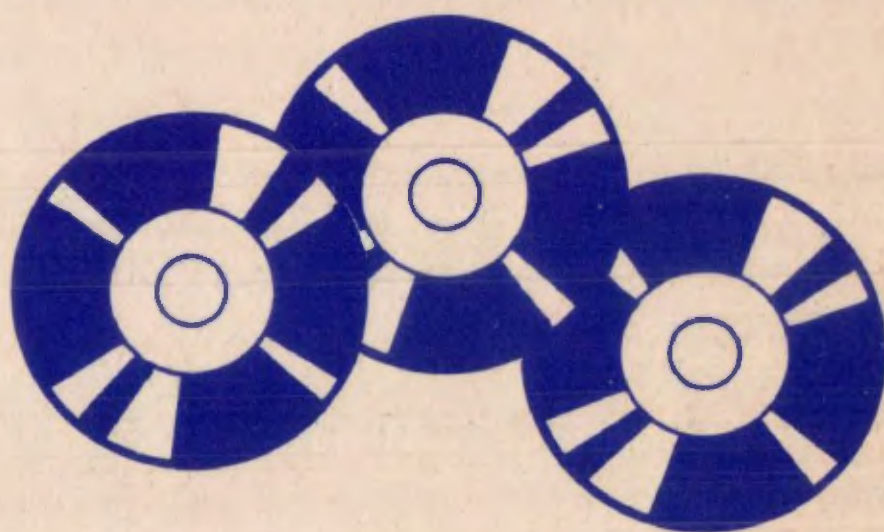
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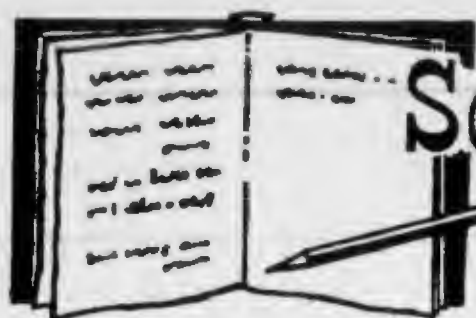
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NOTE: This double offer is designed for present subscribers. See the special inducement offer for new subscribers on page 55 of the June '65 issue.

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NOTE: For this special offer, other premium plans and special rates will not be in effect. Those wishing to take advantage of this special offer before their normal renewal time may do so by sending in their check for \$4.20 (\$3.70 for the subscription and 50¢ for postage and handling of the records—total for Canadians and overseas, \$4.70, including \$1.00 for postage and handling). Please note that you are a current subscriber renewing and state which of the two record offers you would like to receive.



Square Dance Date Book

- July 2-3—2nd Ann. Turtle Squares July Jamboree, Mt. Morris, Ill.
- July 2-4—"Firecracker Festival"
Fontainebleau Hotel, Miami Beach, Fla.
- July 2-4—J-Bar-T Weekend Camporee
Pleasant Lake, nr. Elkhorn, Wisc.
- July 3—Circle Eight Pre-4th S/D Celebration
Beaty Field Tennis Court, Warren, Pa.
- July 3—Boots and 'Chutes 2nd Ann. Independence Day S/D, Fort Campbell, Kentucky
- July 4—Acadian Bells & Buoys Square Dancing
"4th," Bar Harbor, Maine
- July 9—Creston, Neb. Diamond Jubilee, celebration, free sq. dance. Mainstreet, 8 p.m.
- July 9-10—7th Capital Lake Fair Jamboree, Olympia, Wash.
- July 9-10—Pa's and Taws First Acadian S/D Festival, Munic. Audit., Lafayette, La.
- July 10—"Who Calls" S.D. club, Summer Festival, Fort du'Appelle H.S. Aud., Fort du'Appelle, Sask., Can.
- July 9-11—J-Bar-T Weekend Camporee
Pleasant Lake, nr. Elkhorn, Wisc.
- July 10—Northern Star 2nd Ann. Rodeo Square Dance, Spooner, Wisconsin
- July 10—3rd Ann. Circle-N-Star Star-Lite Affair
Fanshawe Park Pavilion, London, Ont., Can.
- July 10—Ski Hi Stampede Square Dance
Jr. High Cafeteria, Monte Vista, Colo.
- July 10—Seaway Festival Dance
Muskegon, Mich.
- July 11—Omaha S/D Council Guest Caller
Dance, Sokol Audit., Omaha, Nebr.
- July 13—Danebo Circle 8 Trail Dance
Eugene, Oregon
- July 14—Far Western Trail's End Dance
Square Acres, Tacoma, Wash.
- July 15-17—3rd Farwestern Square Dance
Convention, Seattle Center, Seattle, Wash.
- July 16-18—Natl. S/D Campers Assn. Camporee, Bear Lake Resort, nr. Mahawa, Wisc.
- July 17—Southern District Summer Dance
Civic Audit., Ardmore, Okla.
- July 17—Leeds Day Celebration,
near Sioux City, Iowa
- July 17—Virginia Reelers, Picnic Shelter #1,
McIntire Park, Charlottesville, Virginia

(Please turn to page 52)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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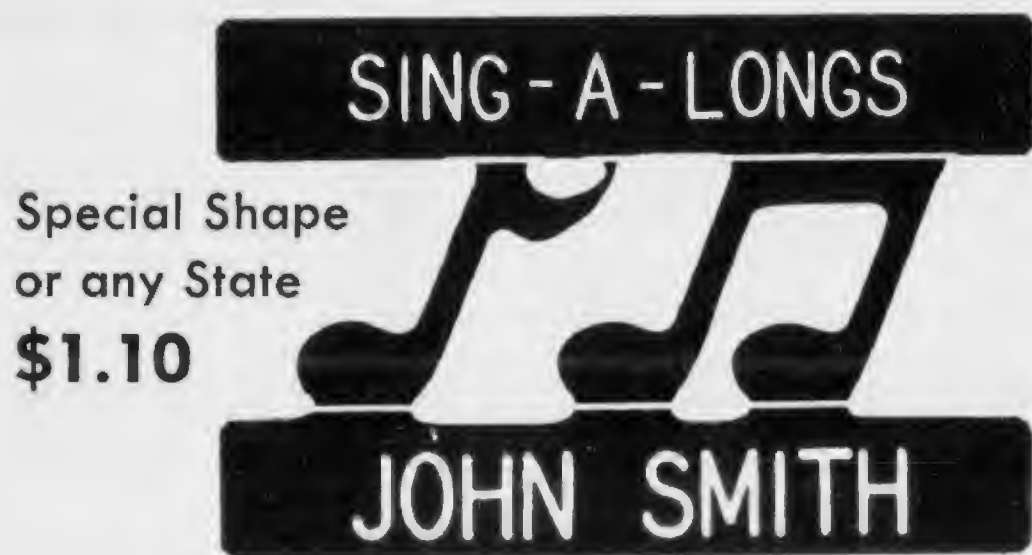
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Key: E flat Tempo: 124 Range: High HB
Caller: Ralph Kinnane Low LA
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Organ, Bass

Synopsis: Complete call printed in Workshop.

Comment: An old familiar tune and well played music. The routine is easy and the lyrics easy to handle. A slight increase in speed puts more life into the dance. Rating: ☆☆☆

THE ONE YOU LOVE — Hi-Hat. 319*

Key: G Tempo: 128 Range: High HB
Caller: Ernie Kinney Low LB
Music: Western 2/4 — Guitar, Trumpet, Vibes,
Clarinet, Piano, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: Conventional dance patterns, a good tune and excellent music. Lyrics, timing and meter all are well chosen. Music has good "drive." Rating: ☆☆☆

HOME OF MY HEART — Windsor 4842

Key: C Tempo: 128 Range: High HD
Caller: Bob Johnston Low LC
Music: Western 2/4 — Violin, Guitar, Piano,
Banjo, Drums, Bass

Synopsis: (Break) Heads promenade half way — sides right and left thru — allemande — do sa do — allemande — weave — promenade. (Figure) Heads up and back, star thru, pass thru, square thru 3/4 — pass thru — centers in, cast

(Reviews continued on page 60)

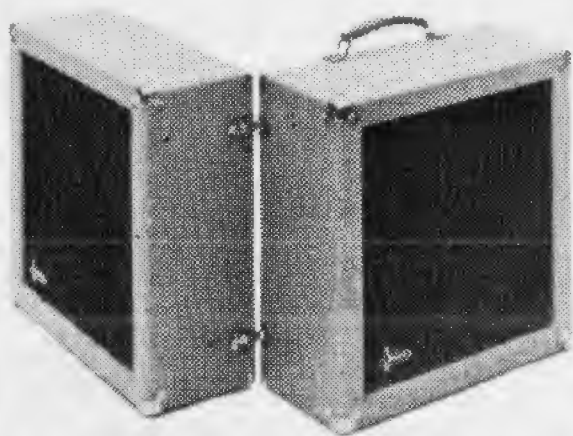
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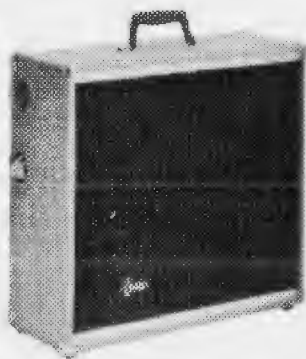
Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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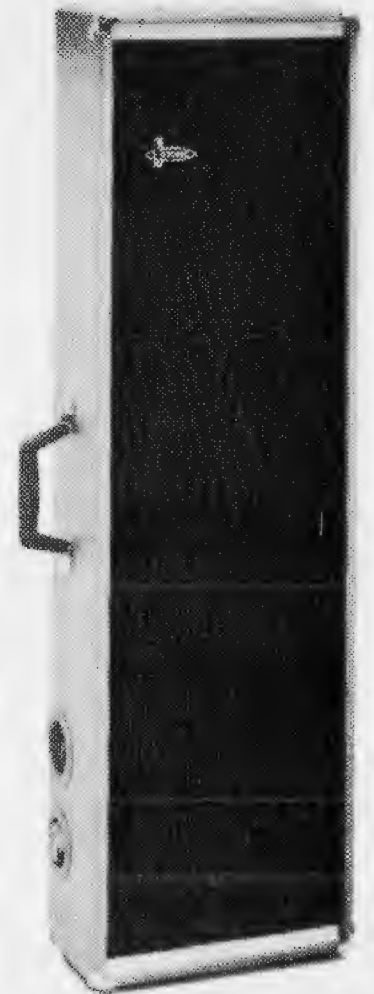
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AS I SEE IT

bob osgood

July 1965

HAVE YOU EVER THOUGHT how a square dance calendar differs from the normal, accepted January through December item? For some reason, September-October always seems to us like the beginning of a brand new year. New classes, clubs starting up again after a short summer hiatus and dancers coming back from vacations away from their activity, all add to the atmosphere of a brand new beginning.

The month of May, on the other hand, with graduations, and with some clubs going into a three months hibernation, seems like the end of the calendar year. The months in between, June, July and August, are rather like the period between Christmas and New Year's, with conventions, square dance vacation institutes and tours adding to the party atmosphere of the summer season.

During this "lull" we find is the best time for planning the new fall season. Foremost in the plans of many of us, of course, is the recruiting of new dancers. This year we thought we'd start a little early with our drive for newcomers. Our cover this month is Sets in Order's 1966 square dance recruiting poster. Dreamed-up by Sets in Order artist Charles Dillinger, the placard this year takes on a patriotic theme and is designed as an eye-catching inducement to bring the non-dancer into a beginners group this coming fall.

It's not too early to start planning toward that new beginner group and we hope these posters (which will be available soon) will help you in your drive for new dancers.

The Case For Exhibitions

WHAT EVER HAPPENED to the one and two square exhibition teams that we used to observe with such delight a number of years ago? The beautiful costumes, the smiling, smooth, relaxed dancers, the original dance material and the superb calling would literally

hypnotize us as we sat and watched from the sidelines. Then when it was our turn to get up and dance we couldn't help but attempt to emulate those we had been watching, dance a little smoother, hold our heads a little higher and move a little more smoothly to the beat of the music.

Exhibitions, we would imagine, did a great deal to sell many of us on the idea that square dancing was fun. We can remember so many outstanding groups. They were not necessarily all spectacular but the performing dancers seemed to catch the very spirit and excitement of this activity and then pass it on, first hand, to those who formed the audience.

We've seen entire areas influenced by a single square of exhibition dancers. Where a dancing style was rough, off-beat and ungainly, a square of well-costumed, smooth-dancing demonstrators had the effect that no amount of lecturing or scolding could possibly accomplish.

Today, when folks seem to be struggling for a smooth way to do the standard movements of square dancing, it seems that there should be some thought given to the development of exhibition groups who are able to demonstrate that square dancing can be the effortless, stimulating, happy movement many claim it to be.

Somewhere along the line, exhibitions deteriorated into memorized combinations of static movements executed by stone-faced, uniformly costumed exhibitionists. To watch one of these groups was a discouraging, if not a totally negative, experience.

A demonstration square or an exhibition (as you will) needn't be made up of just the fanciest, most handsome, prettiest dancers within an area. It should be a natural representation of the activity. Instead of an endless drill-team-like memorized performance, a true exhibition should appear extemporaneous and joyous.

Non-dancers watching a demonstration should say, "That looks like fun, I'd like to try

it." All too many times their reaction is, "Wow, so that's square dancing, I could never do that."

So frequently we get requests for suggested material for square dance exhibitions. Our almost pat answer is, "Dance what you are dancing within your clubs, that is fun to dance. Think first of all, however, of those things that look appealing as well as those things that simply feel good when danced."

"Costume yourselves using good judgment. A clean, well-pressed, well-scrubbed, fresh look isn't necessarily an expensive proposition. A uniform costume is not always the best way to show off a group of exhibition dancers—the opportunity to *watch the individual* is often lost. So much color and spirit can be packed into a variety of square dance costumes."

"Most especially, the costume should include a smile. Happiness is contagious, and no matter how much the master of ceremonies may try to get across to the audience that 'square dancing is fun,' one sour expression, one face strained in concentration over a lengthy memorized routine may hint that square dancing is something less than the fun it is claimed to be."

Maybe we have come full circle. Maybe now is the time for a joyous rebirth of good exhibitions. Maybe this time around we'll remember that to be most effective, an exhibition should accomplish what it sets out to do, *quickly*. Then, without suffering the audience through a long series of dances, one after another, *stop*. Let those who watch *beg* for more. Hope that if some of the viewers are not dancers, perhaps they, too, will say, "Hey, that looks like fun—I think I can do it—let's try!"

Basic Movements—Reactions

IT'S STILL TOO EARLY to have heard from very many areas on last month's publication of the new revised Basic Movements of Square Dancing. However, reactions to this point have been extremely complimentary. Some questions have come up having to do with a few of the descriptions and we would imagine that there will be others in coming months. The more the merrier.

One letter asks, "In your *suggested* basics teaching sequence, we wonder why you have split the ring and bend the line both listed ahead of right and left thru."

As we have pointed out, this list is only a

suggested order of teaching. We would be surprised if any two among the more than 13,000 callers in the country today teach in exactly the same manner. However, in compiling teaching methods of a good number of callers, we have come up with some rather interesting discoveries. A simple *split the ring* movement is quite often used at a "one night stand" for absolute beginners and is taught early to a majority of beginner groups. A *bend the line* is used quite frequently when teaching from a grand circle; i.e., lines of four promenade around the hall; bend the line; then, at that point, teach a right and left thru, a ladies chain, etc.

One writer asks about *cast off* and *bend the line* (Basic 20). The writer asks, "Who pivots? Are these two movements essentially the same except that in a cast off the outside person backs up and in a bend the line the person in the center backs up?"

No, there is more to the difference than that. As explained in the definition, in a cast off, the person on the outside *holds the pivot* while the person working with him, coming from the inside, moves around him. The center of the turn, therefore, is the person on the outside. In bend the line (*line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing*) the centers of the turn are in the middle of each half of the line. In other words, in a line of four made up of two couples, the couples separate in the center. Then those on the ends of the original line move slightly forward as the two in the center back up, the center of the turn being at the points intersecting each of the two couples.

As more questions come up on the Basic Movements, we'll try to answer them in coming issues.

Hash

SQUARE DANCERS may be holding their own when it comes to numbers, but one phase of this picture has certainly all but disappeared from the square dance scene. What has happened to the square dance musicians? Except for Cliff and Smiley in Oklahoma, the Blue Ridge Boys out of Kansas City and Jack Barbour in California, we haven't seen live music listed too frequently in recent square dance festivals, roundups or conventions. We used to get a

decided added pleasure from dancing and calling to "live" music and we wonder if the day of the square dance musicians is gone forever. Pity.

● Empire, the magazine of the Denver (Colorado) Post in its May 30 Sunday edition came up with a honey of an article on the activity captioned, "Square Dancing Goes Big Time," by Mark Bearwald. The article rates feature



billing with a four page illustrated article and the cover in full color. Results should show up in an expanded demand for square dance classes in Denver this coming fall.

● Word coming back from the recent very successful Spring Festival in the Nation's capital indicates that at the pre-festival dance more than sixty-three different rounds were included on the program. A recent compilation of *experimental movements* issued during the first two months of 1965 by members of the Square Dance Callers Association of Southern California indicated that more than 120 "inventions" were exposed to the public. We may still be old fashioned but we'd much rather see a decrease in the quantity and a noticeable increase in the quality of dancing, both in the square dance and the round dance departments.

● There's been a great deal of talk recently concerning leadership development among our caller ranks. We've announced the SMU and the UCLA Caller Leadership programs in past issues (the session at UCLA is scheduled for the 6th and 7th of this month). Now we'd like to put in a good healthy plug for the folks who will be putting on the National Square and Round Dance Leadership Training Program August 25, 26, 27, and 28, at Purdue University

in Lafayette, Indiana. Arden Johnson, on the staff at Purdue, and long an enthusiastic booster of square dancing and a capable caller in his own right, is seminar director. With him are Nita and Manning Smith, Shirley and Bruce Johnson, and Arvid Olson, who is editor of American Squares. We join with others in the feeling that as much as possible must be done now to encourage leadership in this field. If you are interested in this special course, write Division of Conferences and Continuation Services, Purdue University, Memorial Center, Lafayette, Indiana.

● It's a downright shame but there are some square dancers coming into the activity in recent months who may never have the opportunity to dance *Happy Polka*. They'll probably never dance to Marshall Flippo calling *Somebody Else's Date*, or get the charge we did the first time we danced to Arnie Kronenberger calling *This Old House*. Why? The answer is simple enough. *These dances are out of date*. For some unexplainable reason, there seems to be a degree of embarrassment connected with teaching or calling something that is old. And yet, the *Alabama Jubilees*, the *Down the Lanes* and dozens of other favorites of their time would give dancers of today just as much pleasure as they did the dancers of a few years ago when first introduced. How about keeping some of these old timers on a list of proven all-time hits—they deserve it—and the new dancer is entitled to the fun of dancing them.

● Speaking of news breaks, the folks in Wichita, Kansas, hit a gold mine recently when square dancing was featured as "Our Favorite Weekend" with a full page in the Wichita Sunday Eagle. Here, again, color was featured and, chances are, many a non-dancer received a shot of interest through this special effort.

● A letter from Harry Finkenstein includes a clipping from the Fresno (California) Bee of seventy-five years ago. "H. H. Brooks," the article states, "opened a dancing school in the Riggs Theater. He taught square and round dances. Tickets for terms of twelve lessons were \$5.00. Single admission was 50¢." An interesting bit of edification, indeed. Most of us have had the feeling that up until our post-World War II period, square dancing was strictly on a night-to-night one-time-basis only. Anyone else possess information on square dance classes, as such, being held more than fifty years ago? We'd like to hear.



Edna Tinsley and Shirley Johnson learn new "basics" during Spring Fling flood-time. With both oars on one side they are sure to get back to where they started.

IN LA CROSSE, WISCONSIN

SPRING FLING FLUNG THRU FLOOD AND FIRES

LAST APRIL La Crosse, Wisconsin, citizens waited apprehensively for the crest of record floods on the Mississippi to pass their town. The impending disaster might affect the Spring Fling of the La Crosse square dancers, an event which has made a national name for itself. The Fling was planned for the *day after* the flood crest was expected to pass — April 23 — and to last thru April 25. Would it be possible to go on with the affair — or would it not?

Came April 22 and the high point of the flood, .3 of a foot, oh blessed decimal, under the expected high and La Crosse residents drew a deep sigh and settled back into their plans. "Yes," said the Chamber of Commerce

and city officials who are very much in support of the area square dancing. "Yes," said the dancers themselves and so they took stock.

Damage, of course, but the Mary E. Sawyer Auditorium, where the Fling was to be held, is on the south side of the river (the town is north and south of the Mississippi) and was not affected by the high water. Most of the motels involved were also there and they were safe. Campers were moved off the lowlands, which were under water, and up to city land on top of Grandad Bluff, a landmark.

The north side of the city was the one most badly affected by the raging river. Some dancers from this area were evacuated, some

were busy sandbagging their homes, most found sanctuary in the homes of relatives. Square dancers were to the forefront in fighting the flood-waters; a square dancing sanitation engineer and a city detective were on 24-hour alert. People from every walk of life, many of them square dancers and dozens of them teenagers, volunteered to work on the dikes, sandbagging to a height protective enough to keep the river back.

On April 22, then, roads in and out of the town were passable; the airport, in the south (dry) section was operating; the bridge was the only one holding between just south of Minneapolis and Prairie du Chien, a distance of 250 miles. Patrolmen were watching the dikes closely but it looked as if all were "go" for the dance festival.

Came April 23 and the decision to hold the Spring Fling was justified in that attendance, far from being depleted, increased by 34% over 1964. States represented grew from four in 1964 to seven in 1965. While many dancers were scared away by headlines and TV coverage of the flood, still hardy souls from 80 cities drove—or boated—to La Crosse. Jerry Helt of Cincinnati, Bruce Johnson of Santa Barbara, and Paul and Edna Tinsley of Ottumwa, Ia., staffed the Spring Fling during the damp weekend.

The Happy Twirlers, a club of 95 couples, and the La Crosse Chamber of Commerce co-sponsor the Spring Fling with Bill Sauer as General Chairman. Sauer had sold four local



Dancers swing at La Crosse Spring Fling. The smiling gentleman at left is Bill Sauer, Fling Chairman.

merchants on the idea of sponsoring a prime time half hour live telecast on the History of Square Dancing but the television station burned down three days before the performance.

The success of the Fling, in spite of flood and fire and with thanks to all those who rallied to make it so, makes the sponsors look forward to Spring Fling 1966, when all the dancers will be on hand to dance instead of dike.

The experience in La Crosse only proves again that square dancers are the type citizens who refuse to let fire, flood or whatever dampen their joy in their favorite hobby.

"Captain" Jerry Helt takes Spring Fling staff for a ride in La Crosse's flooded area during an intermission in the dancing. Along for the ride are Shirley Johnson, Paul and Edna Tinsley and Bruce Johnson.



DOMINOES for CALLING

CALLER'S HELPS, "gimmicks" if you will, find their way in and out of square dancing almost with the regularity of changes in women's fashions.

Sets in Order's dance reference library is filled with books of every size and description, some more than 100 years old, and all designed to make the job of the teacher-caller a little simpler. Among the more intriguing novelties were the sets of "caller's cards." Designed slightly smaller than playing cards, these came in sets of sixty or more with the calls for different dances printed on the face of each one.

Other teacher's aides include quite a collection of variations of the caller's checkers. With the aid of any of these sets, a caller could sit down at a desk and by moving the checkers, "think" himself through any square dance combinations.

Something New

Most recent contribution to the somewhat technical field of tools for square dance calling has just been released by Lloyd Litman and Rickey Holden (co-authors of "Instant Hash," an excellent and well thought out text, incidentally).

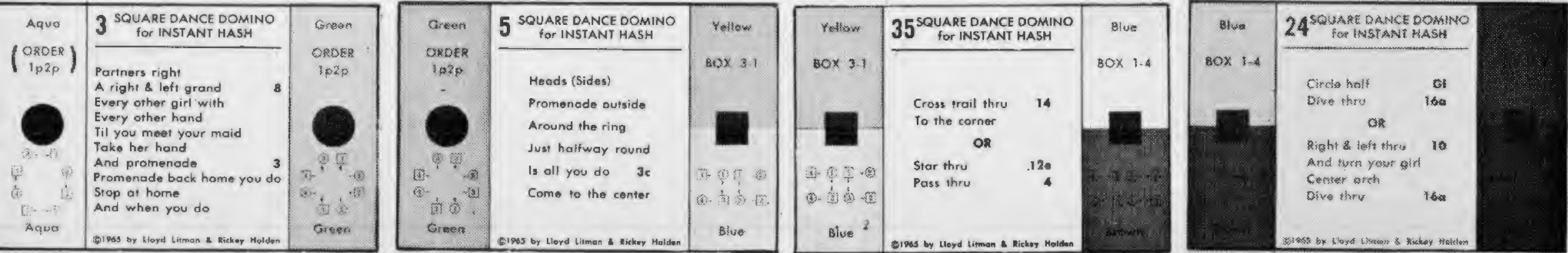
The need for a simplified method of helping new callers to better visualize what they were doing, prompted the invention of a set of what Lloyd and Rickey call "Square Dance Domi-

noes." These two men have worked on the assumption that in order to call "hash" successfully, a caller must understand that each movement starts from some specific point, moves a dancer across a prescribed route and leaves him at another spot. By hooking up these starting and stopping segments of each basic, you can weave a chain of flowing movements much as you would set up dominoes, one next to the other. It was this inspiration that stimulated the creation of square dance dominoes.

The next step was to work out a series of little cards, fifty in a set, which they felt would help make square dance choreography conversable.

To use the cards, or dominoes, the caller needs only to select one. The color combination on the left side indicates where the dancers are at the start of the given movement. The color on the right end shows where the dancers are after they have completed that particular call. Each domino is also complete with a diagram showing the position and facing direction printed on the bottom half of the colored section. Small squares represent the men and the circles represent the ladies.

It's an intriguing experiment and should be the cause of many sleepless nights for our friend, the aspiring caller.



THE DANCER'S WALKTHRU

Sets in Order

AN IDEAL SQUARE DANCE CLUB

WHAT IS AN ideal square dance club? This question when raised in the presence of active square dancers usually is followed by a lengthy discussion. Of course there is no pat answer — areas differ, people differ, needs differ. But there are some general thoughts and ideas on the subject upon which most people would agree.

Just such a conversation was held recently with a group of people representing a wide background of square dancing: geographically, dance-ability, interest in the activity and also age-wise. One person present kept a running list of points suggested which would make the IDEAL square dance club. We are printing that list here for your discussion.

How do these points meet your own ideas and ideals? Do you agree or disagree? Do you have some additional suggestions to contribute? If so, just drop a note to the Dancer's Walkthru. It will be interesting to see what might result.

The 19 points are listed, not necessarily in any order of importance, but simply in the order in which they were discussed.

- (1) *The group should indulge in outside activities together.*
- (2) *Have a good experienced, regular home-club caller.*
- (3) *A good hall with proper hardwood floor, good acoustics, sufficiently large to be economically sound yet not so large but that it can normally be pretty full.*
- (4) *Have special parties with guests, special refreshments, decorations, etc., perhaps once a month.*
- (5) *Good leadership, both in the dancers and the caller.*

(6) *Dancer leaders should be selected for their abilities to lead and not for their personalities or because it's their turn, etc.*

(7) *A plan of coordination of activity should be maintained between a present regime of officers and a new regime.*

(8) *A feeling of genuine good fellowship should be developed and maintained.*

(9) *The ideal size of a club would vary greatly according to the economics, the value of a full hall, and the value of closer friendships with not too large a group with its obvious advantages of flexibility.*

(10) *Some sort of a regular replacement program for dancers who drop out for one reason or another.*

(11) *An adequate but small treasury, basically sufficient to meet the current expenses plus possibly a dance or two ahead.*

(12) *A good mixing policy.*

(13) *Establish and maintain a friendly atmosphere.*

(14) *Frequency of meeting varies subject to the conditions of the local situation.*

(15) *A dance program with any extra curricular stunts or activities should be varied but directed to the maximum enjoyment and acceptability of 90% of the members and guests.*

(17) *A team effort between the caller and the dancer leaders with an open pipeline of communication should always be maintained.*

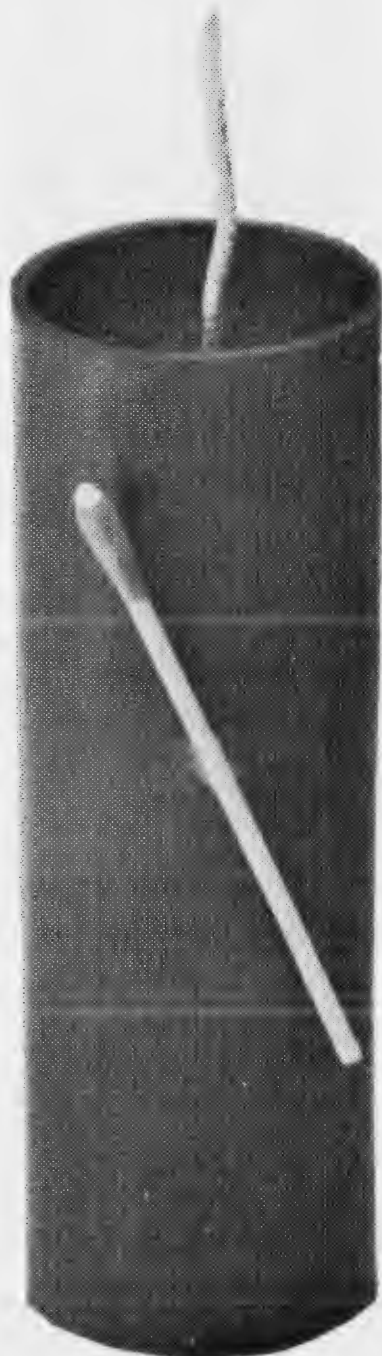
(18) *Organization, with its committees, officers, by-laws, rules, etc., should be kept as simple as practical, commensurate with carrying on the necessary functions of the club.*

(19) *The over-all average length of a dance for a club was determined as being between 2½ hours minimum and 3½ hours maximum including refreshments.*

The WALKTHRU

HOW TO DO DEPARTMENT

Appropriate to the month, here's a dandy firecracker to decorate your 4th of July square dance. After reading the instructions you'll realize that the size of the firecracker can be increased or decreased by substituting various sizes of cardboard tubing for the body of the cracker.



Here are the materials used in our model as made by Duchess Domrose of Southern California:

- Heavy cardboard tubing (such as that used by textile or carpet manufacturers) cut about 10" long (Our model was 3½" in diameter.)
- Newspaper stuffed into the tubing
- Red carpet remnants glued to the newspaper in each end of the tube
- A short "fuse" made from heavy cord (Duchess used venetian blind cording) firmly attached to the carpet at one end
- Red paint for the tube
- A match made from ⅛" doweling cut 6" long, with cotton wrapped and glued

BADGE OF THE MONTH



Whenever we hear of square dancing enjoyed by American military personnel, we generally think of individuals based overseas. But the truth is that square dancing is also a very active recreation on military bases within the confines of our 50 states.

Just such a group meets every Thursday night at a Marine Corps Base in North Carolina. Camp Lejeune happens to be a large Marine amphibious training camp and so the club members selected a jolly alligator; amphibious symbol of the Marines, as their club design.

This gay badge in scarlet and gold follows the traditional Marine colors, but the happy alligator wears boots, a hat and gloves rather than a Marine uniform.

The Lejeune Promenaders find they, too, have the same problems as their counterparts overseas and rotation makes it necessary to hold a beginners' class every three months to replace the dancers who have been transferred out. This doesn't seem to dampen their spirits, though, and the club member sending us this information said "about the only thing that will keep the dancers away is a national emergency."

to one end and the tip dipped in red paint to simulate the striking surface. Attach the match to one side of the firecracker with Scotch tape.

That's all there is to it. Happy Independence Day to you!

With well over 100 associations made up entirely of square and round dance teachers and callers, it is obvious that these dedicated people are as interested as the dancers in promoting and preserving square dancing. This month our Association Profile focuses on a callers association so that you may become familiar with how one such group functions.

ASSOCIATION PROFILE #5

NAME: San Diego Square Dance Callers Association

GEOGRAPHICAL AREA SERVED: Greater San Diego and the South Bay areas of Southern California

AGE OF GROUP: 16 years

MEMBERSHIP: 40 couples

THE SAN DIEGO Square Dance Callers Association began, as do many groups, as an informal gathering of dancers and callers interested in square dancing in their own area. Gradually as the group grew, the callers and dancers separated, each forming their own organization. Today there are two active associations working harmoniously together.

The Callers Association is fortunate to number among its members one individual who not only is a teacher in the square dance activity but who is also a member of the staff of the San Diego Parks and Recreation Department, thus creating a strong link between these two compatible areas. This particular liaison has proved most valuable to various square dance events presented in the beautiful San Diego city park.

Officers of the Association elected each June begin their duties in September and serve for a period of ten months. These offices include a President, Vice President, Treasurer, Secretary, Membership Committee (four people), Standardization Committee Chairman and Representative to the Square Dancers Association.

The responsibilities of the first four positions listed would correspond with those in a dancer association. The last three might be peculiar to a callers association. The Membership Committee is responsible for handling all applications for membership in the Association and any related correspondence. The various types of membership available will be presented a bit further along in this article.

The Standardization Chairman along with two members appointed to his committee attempts to maintain a current list of standard-

ized square dance terms for his area and works toward this end with other standardization boards across the country. With standardization, experimental movements and square dance basics being a common topic of conversation among square dancers, this is indeed no small task.

The last office, Representative to the Square Dancers Association, indicates the close tie-in between the callers and dancers. This individual attends the regular meetings of the Dancers Association and reports back to the Callers, thus coordinating both groups.

Membership in the Association is open to callers, teachers and aspirants to these positions who meet the necessary qualifications and are "of good moral character and reputation." Membership is available on three different levels: a Caller or Teacher Membership, an Associate Membership, a Junior Membership. Primarily a Caller or Teacher Membership requires that an individual shall have been calling or teaching for not less than six months and shall presently be calling a "full program for regular clubs or dances at least twice each month." An Associate Membership is open to one who aspires to full membership (or to becoming a caller) who has danced for not less than 18 months and who is sponsored by a present Caller or Teacher member. A person may hold an Associate Membership for two years only. A Junior Membership is applicable to anyone from the age of 16 to 18, after which time he may apply for full membership. Only a person holding a full membership may hold an elective office; all other benefits of the Association apply to all members.

The position of Subscriber is also available to square and round dance callers and teachers outside of the area served by the Association. A Subscriber is not a member of the Association but is sent all literature and dance material printed by the Association.

Regular meetings are held once each month for ten months during the year and members must attend at least seven of these meetings. Following the business portion of the meeting, the day is turned over to the Standardization Committee for a workshop. New material presented by both full and associate members is worked out and discussed.

The Association meets its financial needs thru its dues: \$1.00 per couple per month, 50¢ per month for individual and \$4.00 per year for a

The WALKTHRU

Subscriber. In addition, any profits from a monthly Saturday night Beginners' Round-Up and from an annual September square dance are turned over to the Treasurer. The callers contribute their time at all these functions.

The San Diego Square Dance Callers Asso-

ciation was formed "for the purpose of furthering square and round dancing and is dedicated to the perfecting of calling and teaching techniques." To this end it is hard at work. One of its current projects is to establish some uniformity in various dancing levels in order that callers may gear a program to the majority of dancers on any floor.

SQUARE DANCE PARTY FUN

ANIMATED STORY TELLING

ONE PARTY STUNT which has been enjoyed for many years is the reading of a story by one person with the audience filling in appropriate sound effects at particular points. There is a wide variety of such stories available in book collections in libraries, but we are presenting one this month which we received from a playground director which you might enjoy using.

For this type of skit to be most successful you generally need a fairly large audience. The emcee should read or act the story with great emotion (or in other words, just ham it up) in order for the group to get into the spirit.

Check thru a script first to see how many different sound effects are needed. This particular story has eight, so the audience should be divided into eight equal sections. Give each section one sound effect and the necessary "clue word" and then rehearse the entire group before beginning the story. For example, in the following story, every time you read the word "cowboy" one section of the audience will say, "Hi, partner," and every time the word "cattle" is read, the audience will respond with a long, deep "moo," and so on. Here we go:

A COWBOY STORY

Clue Word	Sound Effect
Shy ladies	Oh, my!
Cowboys	Hi, partner
Guns	Bang, bang!
Outlaws	Stick em up!
Horses	Clippity clop (with hands on laps)
Cattle	Moooo
Texas	"Deep in the heart of Texas" (to be sung)
Indians	Woo ooo (with hand on mouth)

Once upon a time there was a peaceful little city in TEXAS. In it lived many COWBOYS and SHY LADIES who had a great number of HORSES and large herds of CATTLE. Not far from the little city in TEXAS lived an

INDIAN tribe. They had been very friendly to the COWBOYS and SHY LADIES and had not once bothered them or their HORSES and CATTLE.

One day the big chief of the tribe came to see the COWBOYS. He told them that he had heard that there were OUTLAWS on the way who were going to rustle all of their CATTLE and HORSES. Upon hearing this the COWBOYS decided to see to it that the OUTLAWS would not be able to rustle their CATTLE and HORSES. They were very brave about the whole thing but the SHY LADIES became afraid and the COWBOYS had to console them by telling them they would protect them with their GUNS and they would see to it that the OUTLAWS would not harm them.

Meanwhile the OUTLAWS had been planning to sneak up to the city and steal the CATTLE late at night. The little city in TEXAS looked as if it were asleep that night, but in reality the COWBOYS and SHY LADIES were wide awake and waiting for the OUTLAWS to come. The INDIANS were waiting on the outskirts of the city. The OUTLAWS were now in the city, not knowing that they were expected. They quietly walked into the barn where many of the HORSES and CATTLE were kept and started to lead the animals out. The COWBOYS surprised the OUTLAWS; pointed their GUNS at them and told them that unless they stopped rustling people's HORSES and CATTLE they would kill them. Of course the OUTLAWS didn't want to be killed so they promised that they would never steal any CATTLE or HORSES again. They got on their HORSES and rode away. The COWBOYS put their GUNS away and went back into their barn with the SHY LADIES to quiet the HORSES and CATTLE while the INDIANS mounted their HORSES and rode away from the peaceful little city in TEXAS.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



WHAT IS A SQUARE DANCER?

By Wallace Harmon — Dallas, Texas

BETWEEN THE ZEAL of a religious fanatic and the relaxed attitude of an outright "kook" we find a delightful creature called a square dancer. Square dancers come in an awesome array of colors, sizes, shapes and forms — but all enjoy the same creed: to enjoy every step of every dance and to protest with wistful sighs when the dance is over.

Square dancers are found everywhere — swinging partners, facing corners, passing thru, do-si-do-ing, turning back and boxing fleas. Callers love them, stuffed shirts hate them, neighbors tolerate them but *nobody* can ignore them. A square dancer is Fun with sweat on its face; Pride with a blister on its toe; Joy with rhythm in its step and Beauty with ric rac on its skirt.

When he is dancing, a square dancer can be a perplexing, paradoxical problem child. When you want him to make a good impression he turns into a stumbling, left-footed oaf who can't do an Allemande Left and seems bent on setting square dancing back a hundred years.

A square dancer is a composite with the stamina of a bull, the grace of a gazelle, the balance of a tightrope walker, the appetite of a razorback, the lungs of a mule skinner, the temper of a tiger, the energy of a 10-year-old, and reacts to square dance music like a teenager reacts to the Beatles. He likes western clothes, comfortable shoes, country music, good acoustics, other square dancers, air conditioning, patter calls, good callers and Allemande Left. He dislikes stuffy people, sticky dance floors, corns, busted squares, mumbling callers, sore feet and the end of a dance.

Nobody else is so quick to get up on a dance floor; so reluctant to leave. Nobody else gets so much fun out of wearing himself out and coming right back for more. Age can dim his vision but not his enthusiasm for square dancing. Don't try to change him: he may be a bank president but on the dance floor he is just another guy named Joe. And almost every one of his weighty every-day problems is shoved in the background as he responds to the cry of the caller — "One more couple over here!"

I WILL ALWAYS BE A "GREENIE"

By H. J. Otis — New Orleans, Louisiana

IN SEPTEMBER, 1963, my wife Muriel and I sat in the balcony of Municipal Auditorium in New Orleans and had our first exposure to square dancing. We understood not a word that caller was singing. We understood even less the strange manipulations of the dancers on the floor. We were impressed by the pageantry and color of the spectacle that unfolded before our eyes and the enthusiasm of the dancers must have been contagious because when friends spotted us and came up to say hello, we were delirious with the idea that we might one day be part of that strange, happy group.

We went thru the usual routine; a "greenie" (beginner) night sponsored by one of the local clubs; 20 lessons to build up our ego and whet our appetite; and a sincere feeling of confidence that we had mastered the dance.

Then came the rude awakening! We were not ready!

We were now greenies in the truest sense of the word. We felt like people from a leper colony trying to homogenize with a healthy group. We developed a sense of inadequacy which bordered on terror; a churning in the pit of the stomach that would not quit.

What should we do? Take 80 more lessons and maybe still not learn to dance? We received worlds of advice such as, "always dance with better dancers"; "join two or three clubs"; "dance every night if you can." Sound advice but as usual actions spoke louder than words. Even tho' most square dancers met us with a frozen smile, their effectively silent manner let us know that we were more a less the fifth wheel on the wagon.

It was evident we had reached a time of decision — either to silently steal away or stay and battle the odds. The fact this is being written attests to the wisdom of our making the second choice.

One year has elapsed since we started our "experience." During that time we have averaged "dancing" four nights a week. While it is true that some of the dancers still feel that we are rather green, it is equally true that others do well to match us in the squared circle.

As we look back over our "apprentice" period we know that the one thing that sustained us in our time of confusion and doubt was the attitude of the people who, in the true spirit of square dancing etiquette, stretched out their helping hands and were genuinely interested. Needless to say we have developed sincere friendships with these people who are the nicest kind to know.

We are no longer considered greenies but no matter how many years we dance we'll never forget our "moment of doubt." As new people come into our groups, we shall remember that they need kindness above all during this critical period. That is why I say that I'll always be a greenie, mentally, and with God's help I hope I shall never forget it.

CALL TO KEEP THEM DANCING

By Wylie Freeman — Santa Ana, California

A SQUARE DANCER should be *just that*. Not a "fun level" or a "high level" or above level or some such. He should be a dancer who can dance to any caller, too.

A caller is valued by how much fun is had at a dance; not how many calls *he* knows that the dancers don't.

Square dancing is second to bowling. Right? Well, are the bowlers "progressing" by adding pins or throwing a ball down 2 alleys at once? Many of these new "basics" are just about as sensible.

I'm a small "peep" but I wanted to shout my approval of any idea which will keep square dancing on a sane basis that the most people can enjoy.

HIGH LEVEL SQUARE DANCE WATCHING

By Ferd Wellman — Topeka, Kansas

DURING OUR FIRST YEARS of square dancing, the activity was "sold" by encouraging people to watch the festivals from "high up" balcony seats. Such onlookers would see lines of waves moving across the hall or down its length. They would see Star formations of four or eight hands, changing directions, with the arms moving up and over as our ladies displayed the beautiful dresses with a flourish like waving an ostrich fan.

There would be circles, moving left or right — and squares or boxes, all distinguishable to the onlooker. A good "hash" caller would mix all of these various figures into one tip and all of this colorful flow of humanity was in rhythm to the music — on cue from one person, the caller. People were impressed by this good image of square dancing.

It is true that dancers today are having fun with the more complicated modern fig-

ures or at least sometimes they enjoy a good hilarious laugh because they have become so hopelessly fouled up.

While this is going on, place yourself mentally in the balcony at a festival. What you will see is a conglomeration of bright color, with little or no change of position by the squares. The rhythm is there but all the spectator *sees* is a tangled mass of people, yelling and screaming to such an extent that it is sometimes impossible to make out what the caller says, even if you are an ardent square dance fan.

I doubt that modern square dancing can be sold by showing it to the non-dancers. There have to be some changes made. Perhaps the formation of a simple Star Promenade is a starter.

A SUMMIT MEETING FOR SQUARE DANCING?

By Gil Logel — Cape Girardeau, Missouri

AFTER HAVING SQUARE DANCED since 1956 — and what a tiger I was after that first lesson! — and calling since 1959 — and what satisfaction to be part of this fun-loving activity — I am now up to the present — and what are my views, I ask myself.

I read editorials about the dancer's responsibility to his club, the caller, etc. I read articles about the responsibility of the caller to his dancers; articles criticizing callers for using "religious or spiritual" music. But, I *do not* read any articles about the professional industry's responsibility to square dancing and the people in it.

My wife and I are the *only* couple out of our original class still dancing. Out of the numerous classes I have taught, very few are still dancing actively. The square dance *industry* is force-feeding and hot-rodding the people to death. So many new basics are flooding the market that a dancer has to be a brainy marvel to digest and use them. A caller is expected to absorb all of the new things and offer them to the dancers. A caller scarcely has time to dance now; he has what amounts to a full-time teaching job. Callers are graded on what and how much new stuff they call; not on how well. And square dancers are deserting the ranks in droves, because most of them like to dance for fun and companionship which they are no longer getting.

The time has come to declare a "moratorium" on new basics and the constant flood of new singing calls and get back to square dancing for fun. This has to start from the professional level — the magazines, the record makers and the professional callers.

I make these remarks objectively! Some of our closest friends were made thru square dancing. I enjoy calling *and* dancing and intend to stay at both — as long as I can enjoy it. When the time comes that I have to become a professional in both of these capacities to stay in, I will probably desert the ranks, too. Let's let the professionals come to a summit meeting of the minds, give square dancing back to "entertainment" and stop trying to make a "professional" out of everybody.

FIND THE HAPPY MEDIUM

By Bob McNutt — Benton City, Washington

MANY LETTERS AND ARTICLES protest about Hot Hash and Rat Race dancing. While they are not unrelated they are not the same thing. Hot Hash is the type of calling that may lead to Rat Race dancing. Let me hasten to add that many dancers enjoy a small amount of *good hash* as it is somewhat of a challenge. We all know of some callers who can make a smooth, easy, flowing singing call a thing of terror. By the same token many callers can make a real challenge dance into a thing of beauty. There is a happy medium to all of this if an effort is made to find it.

Many of the dancers who demand a lot of challenge in square dancing are those who soon tire of the activity and rush off to find something new and more exciting and should be given the opportunity to find the real fun and beauty of square dancing as it should be done. Often in catering to the whims of such people we not only lose them but others in the process. Some approach to a solution might be the variety that can satisfy the greatest number of dancers. This is the happiest of all mediums.

OVERSEAS DATELINE



Vietnam . . . In spite of all the fuss and fury, there is still square dancing in Vietnam. A class of 38 dancers was graduated at the end of 1964; another of 30 dancers in early 1965. A club, called the Viet-My Mixers, was also organized. "My" is pronounced like Me and is translated as "American." So the title of the club indicates Vietnamese and Americans mixing together in the activity of square dancing. It also goes along with the name of the organization sponsoring the group, the Hoi Viet-My, which means the Association of Vietnamese and Americans, the group which provides hall, sound equipment, etc., for the square dancing. Chuck Bexley took over the caller duties after the departure of "Rut" Rutledge and has classes going in Saigon and in Cholon, or did have at last writing. Club officers are Capt. Bob Duval of the U.S. Air Force; Mr. Nguyen Van Nghia and Miss Nguyen Ti My Dung. So not only dancers but club officers carry on the mixing of Americans and Vietnamese.

Iran . . . Col. John Wood calls for square dancing in Tehran and happened, one day, to mention to the assistant editor of the local military newspaper, Persian Press, that the dancers received more publicity from the national square dance magazine than from their own publication. The editor appeared at the next joint session of the two local clubs, Tehran Twirlers and Tehran Tangle Feet. After watching for awhile he wanted to try

dancing so he was soon on the floor doing Birdie in the Cage. That was all that was needed to "catch" him and now the Persian Press carries its shares of square dancing news.

Australia . . . Jack Looby is editing a square dance paper called the Billboard for the Rose Bay Pacific Club. The sheet lists engagements, marriages, social events, as well as square dance affairs among the club's membership. In the March issue Jack also reported that a number of the Pacific Club dancers attend Yoga classes. It is a "way of life," he says, "to be lived 24 hours per day, relaxed and rhythmical, as nature intended it to be." And he recommends taking this attitude to the square dances.

June 12-14 are the dates of the 6th Australian National Square Dance Convention. While not on as large a scale as its American counterpart, also being held in June this year, the Australian Convention has attendance from 6 Australian states and New Zealand, probably to number about 1000 this year. The Convention commences with a ferry tour of fabulous Sydney Harbour, coinciding with the yacht races. There follows a Square Dance Ball, workshops, an Eisteddfod for teenage dancers, seminar, etc., concluding on the final day with a typical Australian "bush" picnic. Any Americans contemplating visiting Australia about that time were certainly welcomed.

—Jim White

France . . . Fleur de Lis Assn. reports several graduations in January—at Chaumont AB, Metz RCAF Base and Toul Rosiere AB. On January 30 the Jamboree was held at the Paris American High School in Paris. On August 20-23 the association plans to entertain the tour sponsored by the American Square Dance Workshop.

—Bob Cullington

The French Frolic—a weekend of square and round dancing—was planned for Metz, France, on Apr. 23-25. John and Fran Essex were scheduled to handle the square dancing plus Kenn Reid if he were sufficiently recovered from an illness. Bob and Virginia Millican were in charge of the rounds. Administrative details were in the hands of Fred and Joan Potter from Canada.

Germany . . . The 10th Anniversary Weekend of the Heidelberg Hoedowners went off with a satisfying bang on February 13-14. The round dance program began at 1400 hours in the Casablanca Room of the local officers' club with Bob and Virginia Millican in charge. They

CENTRAL REGISTRY

Central Registry, 151 Dryden Dr., San Antonio, Texas 78213, is gearing up as an information service to dancers going overseas and returning to the U.S.A., especially those in the military services. Square dance clubs are invited to register so that the appropriate information may be passed along to traveling dancers. This applies to Stateside as well as Overseas clubs.

taught Dancing on a Moonbeam to some 25 couples and also reviewed 16 other dances. At 1700 hours round dancing suspended at the Casino and took up again at 1900 hours in the main ballroom of the Heidelberg Schloss, the castle high on the hill above the town. After the Grand March there were 45 squares dancing in the ballroom, formerly the throne room. More than 475 dancers were registered for the occasion. Callers were Bill Higgins (M.C.),

John Kaltenthaler and Jack Minar. As an added attraction, Gene Norris and Jim LeBlanc called for 315 people (one square at a time!) who danced on top of the famous Perkeo Wine Keg in the basement of the castle. These folks thus earned their "Wine Stompers" badges. On Sunday the European Assn. of American Square Dance Clubs and the European Callers Assn. meetings were held in PHV Community Center and a free buffet was served.

SQUARE DANCING VARIETY AND CHALLENGE

By Rod Blaylock — City Recreation Director,
Albany, Ga.

THE NATIONAL RECREATION ASSOCIATION defines Recreation as any *leisure-time activity*. Then they break these activities down into five types: 1. Physical Activity, such as sports; 2. Creative, such as model-building, etc.; 3. Rhythmic, such as playing an instrument, singing, dancing, etc.; 4. Social, which covers almost any type of gathering; and 5. Dramatic, which covers the Little Theatre type of activity.

What a person prefers to do in his leisure time depends, of course, to a large extent on what he does for a living. A lawyer may like to build boats; a ship builder may prefer to read a little law. White collar workers usually prefer some outdoor type of activity, such as golf, while outdoor workers who work at physical things usually prefer TV, movies, reading or the quieter things. So — what kind of folks do we have in square dancing? All of these types? Certainly we do. It runs the gamut from railroad track workers to professional people.

Then why do so many different types of people seek the same thing — square dancing — as a leisure time recreation? Simply because square dancing covers all *five* types of recreation.

I have long stated that square dancing is the perfect recreation hobby. First, because a man and his wife and even entire families can do it together, in a fast moving age when the family goes its separate ways all too often.

Is square dancing a *Physical* activity? I think

we will all agree that it requires some physical exertion. Is it *Creative*? Well, just take a look at some of the clothes, decorations, badges, etc., you see at a square dance. *Rhythmic*? We can't deny that. Everything about square dancing is based on music, timing and precision.

Is square dancing *Social*? Our very motto is friendliness, fellowship, encouragement to make new friends, etc. What about *Dramatic*? Well, that guy on the microphone is the biggest ham actor you'll find, or he had better be. He has to make those folks laugh, listen and enjoy what he says to them.

So what did the folks in your square come looking for? Just socializing? Some physical exercise? To show off or admire a new dress? It could be any or a combination because they are individuals and have individual desires.

The same goes in regard to "challenge" or level of dancing. These same dancers have their individual opinions on what type of dancing they like. Since we have all kinds of dancers, then, we must have all kinds of dancing.

A caller should give his "show" variety. It will always be impossible to satisfy completely every dancer on every trip. I am sure every caller knows the couple who comes up after the tip and says, "Give us the high sign if you're going to call any more of that stuff — and we'll sit out." Then — 30 seconds later someone else comes up and says, "Boy, that was great! Give us more like that!"

Have you ever noticed how successful a dance is where several callers appear on a well-planned program? One gives them a smooth patter routine; another, "hot hash"; another, a sweet singing call. Variety is the keynote.

The opinions are varied and many but how else could it be? People are people. Dancers are people. Everyone is entitled to his preference and the "challenge" is to the caller to be ready to meet it.



STYLE SERIES:

PROGRESSIVE CIRCLES

OLD-TIMERS on the square dance scene look back with fond memories to such dances as Soldier's Joy, Cicillian Circle and others which were basically square dances, using square dance movements, but arranged in a large circle of dancers around the hall.

Actually, the circle is no stranger to the square dance. Say "square dancing" to a native of the mountains of Tennessee or Kentucky and he automatically thinks of the Great Circle. And so, just as much a part of square dancing

as the *square* formation or the long contra *lines* are the circles made up of couples moving around the perimeter of the hall.

Teachers discovered long ago that the circle formation was one of the most convenient methods for teaching the very first fundamentals to the square dancing newcomer. Circling left and right, doing a do sa do, promenading, swinging — all of these movements lend themselves especially well to the technique of circle teaching.

More than that, however, is the astonishing variety of standard square dance basics, complex as well as simple, that lend themselves to the "big circle." The possibilities are unlimited. The caller quite frequently discovers whether dancers actually know the difference between a Frontier Whirl and a Star Thru when exposed to these basics in a big circle. Here there is little room to cover up errors that need correcting.

From a grand promenade of couples (1) around the hall, anything that might be called





for couples in a square could certainly be called here. (Excluding identifying position numbers around the square, of course.) In this formation, couples can wheel around or back track, men can roll back one, ladies can roll back and promenade the other direction, etc., or each couple can move up (or back) to join another couple in lines of four (2).

In lines of four again the variety seems to be unlimited. A wheel and deal and many other line of four movements adapt themselves quite smoothly to the formation. Bend the line (3) opens the door to endless two couple

operations. From two facing couples (4) a right and left thru, cross trail and U-turn back or two ladies chain (5) are just the beginning.

To star thru (6) the couples change their facing direction (7) so that when the movement is completed (8) half of the couples are facing around the circle in a clockwise direction and the other half counter-clockwise.

In this way they can quite logically pass thru (9) from one couple to a brand new pair (10) and with each couple they meet follow some standard square dance pattern. Working in small two couple circles (11), they will dis-



cover what they can do virtually anything in this miniature "set" that they might be able to do in the regular four couple formation.

Isolating the one group of four dancers (12) a caller can work through almost any of the elementary single visiting do si do type of figures. More than that, however, he can treat the small unit as a square, call an allemande left (13), a right and left grand (14), a promenade (15).

An allemande thar star (16) is another natural and is, incidentally, just another way to form an ocean wave line. A wagon wheel spin (17) or a star promenade (18) are a few of the many possibilities.

Here are a few sample calls for a set of two couples. Try them out the next time the group is small or if you want to experiment with progressive circles.

Allemande left and an allemande A
Do a right and a left and a half sashay
Resashay, go all the way around
The two gents star across the town
Turn the opposite lady with the left hand around
Right to the corner pull on by
Left to the next like a left allemande
Right to your honey right and left grand



Allemande left and a right to your girl
It's a wagon wheel and make it whirl
You make it whirl and you make it spin
Men star with a left hand in
It's a star promenade you're gone again
Spread the star way out wide
A do paso on every side

Do a right and left thru
Turn on around and Suzy Q
Turn the opposite lady with a right arm around
Turn your partner by the left with a left arm round
Again turn the opposite lady by the right arm around
Back to your partner and you turn her around





First and third do a half sashay
Up to the center and back that way
Same two couples make a right hand star
Take a little walk not too far
Back by the left to the rhythm of the band
Men reach back with your right hand
Pull them across, face 'em
Do a right and left grand

Same two couples forward and back
Cross trail thru across the track
Star thru, then you do sa do
All the way around to an ocean wave and you
rock it
 (Swing thru or spin the top to your heart's desire)



If you are the inventive type, you might throw yourself a challenge and see how many additional ideas you come up with. Then, too, you might check back with Sets in Order to past articles on Circle Teaching and Contras done in circles.

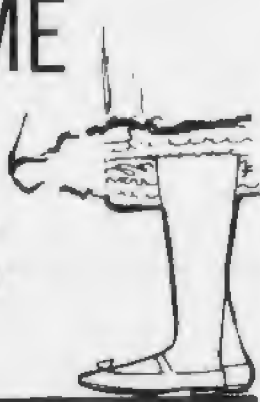
Yes, progressive circles can be fun!



LADIES on the SQUARE



SUMMERTIME IS FOR SALADS



WHAT IS MORE INVITING on a warm summer's day than a buffet arrangement of a variety of salads? Just almost nothing. A summertime get-together of square dancers might be the order of the day and the proportions for serving salads to large groups just what the chef ordered. So—be it for the dance or a Sunday picnic in the park or outdoor dining in somebody's big back yard, here are recipes for some favorite salad refreshers, with thanks to the Home Economics Dept. of the Los Angeles Times.

Potato Salad

- 15 pounds potatoes, cooked and diced
- 1½ cups (Girard's) French Dressing
- ½ cup cider vinegar
- 2 tbsps salt
- 12 hard-cooked eggs, diced
- 1 cup diced sweet pickles
- 2 green peppers, diced
- ¾ cup pimiento, diced
- 4 cups chopped celery
- 2 onions, finely minced
- 3 to 4 cups mayonnaise

Method: Marinate potatoes (about 5 quarts) in French Dressing and vinegar for one hour. Add remaining ingredients; mix carefully. Refrigerate until served. Makes 50 ½-cup servings.

Chicken Salad

- 4 quarts diced cooked chicken
- 2 dozen hard-cooked eggs, diced
- 6 cups celery, diced
- ½ cup chopped parsley
- ½ cup pimientos, diced
- 1 cup finely minced onion
- 2 tbsps salt
- ½ tsp white pepper
- 6 cups mayonnaise
- 50 lettuce cups

Method: Combine all ingredients, except lettuce. Refrigerate until serving time. Serve in lettuce cups. Makes 50 servings of about ½ cup each.

Tomato Aspic

- 2 46-oz. cans tomato juice
- Dash cayenne pepper
- 2 bay leaves
- 2 onions, chopped
- 1 stalk celery (with top)
- 6 3-oz. packages lemon gelatin
- ¼ cup horseradish
- ⅓ cup lemon juice
- 3 cups sliced celery
- 3 cups shredded cabbage
- ¼ cup pickle relish
- Salt and pepper

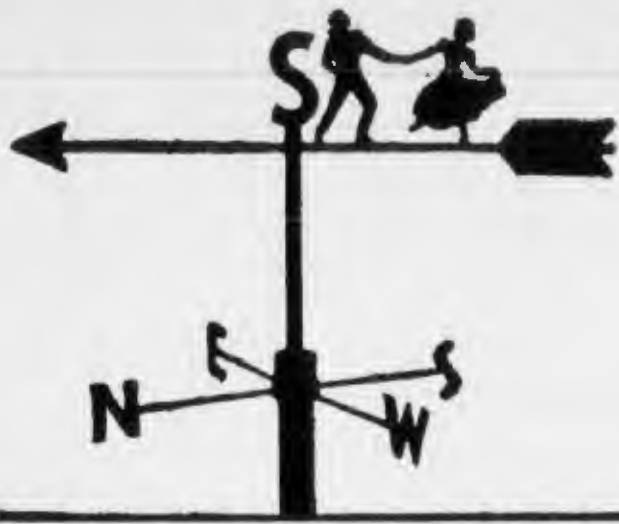
Method: Simmer 4 cups tomato juice with cayenne, bay leaves, onion and celery 10 minutes; strain. Pour hot juice over gelatin, stirring until dissolved. Add remaining juice, horseradish and lemon juice. Cool until it begins to thicken. Fold in sliced celery, cabbage, pickle relish, salt and pepper. Pour into pans, refrigerate until set. Makes 50 servings.



24 Hour Salad

- 2 quarts white cherries, halved & pitted
- 2 quarts diced pineapple
- 2 quarts orange sections
- 2 quarts miniature marshmallows
- 1 lb. almonds, blanched and slivered
- 8 eggs
- ½ cup sugar
- 1 cup light cream
- ½ cup lemon juice
- 1 quart heavy cream, whipped

Method: In place of the white cherries, pineapple and orange sections, you may use 4 No. 2½ cans fruit cocktail, well drained, plus diced oranges and bananas to make the 6 quarts. Combine fruits, marshmallows and nuts. Beat eggs until light; gradually add sugar, light cream and lemon juice. Stir and cook in double boiler until thick and smooth. Cool. Fold in whipped cream. Pour over fruit; mix thoroughly. Chill (but do not freeze) 24 hours. Makes 48 servings.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Alaska

The Swinging Kings Square Dance Club of Ketchikan was host on April 10-11 to 45 square dancers from Prince Rupert, Terrace and Kitimat, B.C., Canada, who arrived by ferry on Saturday P.M. Four couples from Annette Island and a number of square dancers from Ketchikan were also guests. This annual affair began with a banquet at the Elks Ballroom, with guests being welcomed by MC Bill Cook, who introduced club officers. The dance started with a Grand March led by Chairman Rodger and Pauline Elliott. Over 100 dancers enjoyed the calling of Art Sweet and Dwain McCall. A surprise for the assemblage was the opportunity to dance to Lloyd Holt, Superintendent of the Barge Company, who was in town with his barge, loading logs for Japan. Swinging Kings callers Bill Cook, Orville Lawton and Bill Mossburg also added to the fun.

On Sunday P.M. the out-of-town guests were taken on a bus sightseeing tour by Jim Rhodes, courtesy of the Northern Bus Co. At 5 P.M. dinner was served at the Eagles Hall and dancing resumed until it was time to board the Southbound Ferry. It was a real hands-across-the-border get-together. —Edna Rogers

Virginia

Abingdon Recreation Committee has been sponsoring a square and round dance program for the area; the Burley Twirlers meet first and third Saturdays at William King School. Mary and Ozzie Thaxton are instructors and callers. Abingdon is the home of the world-famous Barter Theatre and visitors are invited to dance with the Burley Twirlers.

Riptides of Virginia Beach celebrated their second anniversary on May 7. The calling of Paul Childers provided a good time for everyone. Riptides dance every Friday night at Bay-

side High School with Jim Horton as the regular caller; the welcome mat is out for visitors, who may call Dalton Wood, Jr. at 341-3735.

More than 700 dancers and several hundred spectators attended the 11th Virginia Square Dance Festival in Memorial Gym, Charlottesville, on April 3. Virginia Reelers were hosts. Callers were Earl Johnston, Louis Calhoun, D. H. Gourley and Gibson Hobbs. Round dance leaders were Eloise and Ray Appel. Elmer Burrus, Jr., was Festival Director.

Georgia

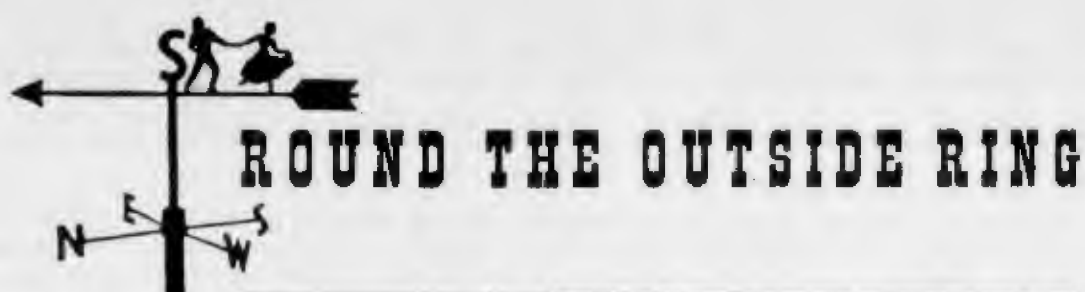
The Dosta Trotters of Valdosta celebrated their second anniversary on March 20. The 13 charter couples were honored and all were present except one. Danny Robinson was the caller who started square dancing in Valdosta in 1962 and there are now 11 active clubs within a 40-mile area of the town. Danny is now a resident of Florida but certainly left his square dance mark on his former home-town.

South Carolina

Shaw's Flying Squares squared up at Shaw AFB, Sumter, in early April. The home base will be the air-conditioned Valley View Service Club at Shaw. Plans include workshopping the latest squares and rounds. A special dance on June 12 inaugurated the monthly series of the Joe Lorenczis, Bob Rileys, David Stevenses

This square dance display in the Main Street window of the Conn. Light and Power Co. in Meriden, Conn., was the result of contacts and preparation by Tony and Lorraine DeCarlo. Costumes, badges, copies of square dance magazines, etc., made an attractive display which gleaned considerable attention.





and Howard Doughertys. Jim Cosman, caller for the Flying Squares, previously called for the Viet Nam Mixers in Saigon; Levis and Lace in Taehikawa and Honshu Hoedowners in Japan. Rounds for the club are handled by Dick and June Stouch.

Kentucky

On April 10 the Dudes and Dolls of Corbin were hosts to the bi-monthly area dance of the Southeastern Kentucky square dance groups. Fourteen squares were on the floor; two squares sitting out catching their breaths, at one count. Ed McFadden, caller for 3 of the 5 clubs represented, was joined at the mike by Ev Gerstle, Barry Coleman and Bob Curtiss. Six couples from the Kentuckiana Square Dance association were present and entertained during the breaks with round dance demonstrations. Corbin Dudes and Dolls were one year old in May and have a 40-couple membership.

Louisiana

Hoedowners Square Dance Club of New Iberia will host the Second Annual Square Dance Festival on August 7 at the air-conditioned City Park Recreation Center. There will be a Workshop from 2-5 P.M.; a Free Buffet; Grand March at 8 P.M.; After Party and Hash Session. For information write Bea Beadle, Rt. 1, Box 280A, Jeanerette, La., or call Walter Klentzman, New Iberia—telephone 364-4180.

Canada

Peterboro Squares, Spares and Squares and their mutual caller Pierceson Cargill of Peterborough, have sponsored Les Gotcher, Dave Taylor, Jim Brower and Norm Wilcox in their 64/65 season of dancing. There will be a special dance on September 4 at Rock Haven Motel. And 'way ahead, May 29, 1966, will be the date of an afternoon workshop and evening dance with Dave Taylor. Details may be obtained by writing Cargill at 1199 Algonquin Blvd., Peterborough, Ont.

Each year there is a Zone Wind-up dance in Yorkton, Sask., and for 1965 the event took place in the new Corono Motor Hotel's Imperial Room. Dancers paid for a "package" which included workshop, smorgasbord dinner and the evening dancing. Increased attendance showed that the dancers approved this method.

Some 300-plus dancers were at the dinner and over 430 attended the evening dance with 14 callers and 4 round dance couples in charge. In spite of bad weather dancers came from Regina, Tisdale, Coddett, Brandon, Swan River, Estevan and Carnduff. —*Earle Park*

New York

Star Dusters of Long Island were listed in the Summer Square Dance Listings (S.I.O. May 1965) as dancing at Cooky's Restaurant for the summer. However, since that spot is being renovated, the club has been fortunate in securing the Crystal Ballroom of the Holiday Inn at Rockville Centre, Long Island, for square dancing every Friday night during July and August. A hardwood floor in this top-flight facility is just one factor that will make dancing a real pleasure. —*Gladys Ross*

California

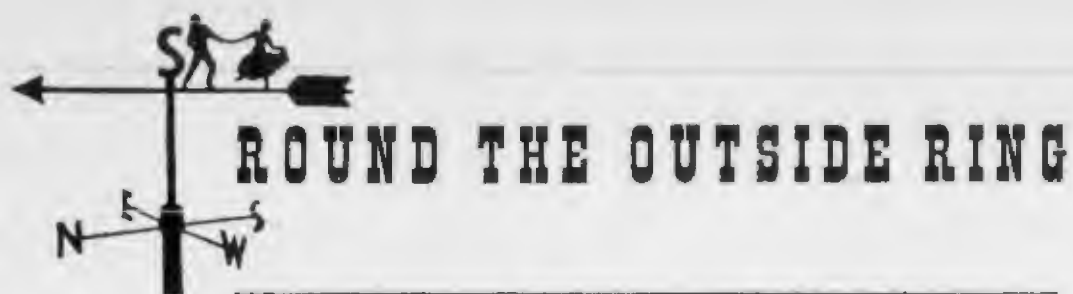
Square dancing's sweetheart, Harriette Blohm of Hollywood, who thru her attendance at the National Conventions has made friends in every State of the Union, gave her annual Easter Open House on April 18. As usual, dozens of square dancers, in full Easter regalia, visited Harriette's white cottage to enjoy her hospitality. Harriette always has favors, which she makes herself. This year they were beautifully decorated eggs hanging from an "Easter Egg Tree," which was pretty well depleted by the time the 140 guests had come and gone.

Hi Desert Association sponsored a teen dance at Lancaster on April 4 in the afternoon. The newly formed association is vitally interested in promoting square dancing for the younger set.

Two teen groups have moved. One, the Rockin' Teens, now dances at a new hall in Artesia on first and third Thursdays. Buckles and Belles have also moved to the American Legion Hall in Chula Vista and they have a new caller in the person of Gene Wethington.

The Highwire Dance at the top of the popular Palm Springs Tramway has become a "spectacular." Each month a demonstration square of square dance leaders is invited to be guests of the Highwire folks and participate in this event on second Sundays. Ken Yearwood was the caller on May 9; Osa Mathews on June 13. Bob Ferraud will call on July 11 and Osa again on August 8. —*J. N. Harrison*

Ruth and Tom Jordan of Chico have interested a group of college students and their



teacher in square dancing to the point where they have formed their own club called the Swingin' Kats. The Chico Square Dance Club admits the young people to club dances at half price so that they can have the fun of dancing to various callers and with new groups of people. The enthusiasm of the college crowd and their quickness to catch on to the square dance figures has added considerable zest to Chico dancing of late.

Wisconsin

Green Bay Square Dance Club, organized by John Gardner and sponsored by the City Recreation Dept., was 20 years old last spring. It is the only remaining charter club of the original Square Dance Association of Wisconsin. Gardner has called about 1000 dances for the group, including special activities.

TV Station WBAY-TV, Green Bay, rated as one of CBS's largest outlets, features two appearances of square dancers on their Saturday Noon Show. At approximately 15 minutes after the start of the program the first square dance is run and lasts up to 3½ minutes. Each Saturday a different square dance club and caller is presented and each represents a different community from a radius of 100 miles. The entire series will be 25 programs; good viewer response was noted from the first five.

Oklahoma

The Southern District of the Oklahoma State Federation will hold three District Summer Dances; on June 12, July 17 and August 21. They will all be in the Civic Auditorium, Ardmore, with the Cliff and Smiley Band furnishing the music. District and guest callers will

be on the mike; Don Lewis, District President, is in charge.
—Karl Kerley

Colorado

Jackstraw Club of Denver will be dancing every Thursday night during the summer in the air-conditioned VFW Hall, with Jack Half-acre and guest callers. The hall is located west of US Highway 85 on West Evans and Platte River.

South Dakota

The 12th Annual Black Hills Square Dance Festival is planned for July 30-31 in Rapid City. The square dancing on Friday night will be at the City Auditorium; there will be square and round dance workshops on Saturday. The Saturday evening dancing will be on the street in front of the Auditorium. An After Party will be given at the Alfalfa Palace on the Fairgrounds, after midnight. Featured callers: Johnny LeClair and Don Franklin. Write Mrs. C. W. Coon, 314 St. Charles St., Rapid City, S. Dak. 57901.

New Jersey

Garden State Square Dance Campers was the name chosen for the New Jersey Chapter of the National Square Dance Campers Assn. formed on March 28. The group will consist of dancers from area clubs who are also family campers. Jack Schoffner is caller. The 1965 program includes a square dance camp at Camp We Got Um, Stockholm, on June 4-6 and other camp and dance weekends on July 16-18 and September 10-12. More details are available from Chapter Presidents Bob and Lynn Long, 25 Harvey Circle, East Brunswick.

Alabama

Montgomery Area Square Dance Assn. Inc. announce their 6th Annual Dixie Jamboree for Friday and Saturday, October 22-23, in Montgomery. Callers will be Max Forsyth and Frank Lane and the Alvin Boutillers of New Orleans will be in charge of the round dancing.

On March 6 the Rollick'n' Rebs graduated their first class, pictured here, in Albany, Ga. Club caller and class instructor is Cliff Laney. Graduation took place in the National Guard Armory. —Photo by Bill Brown



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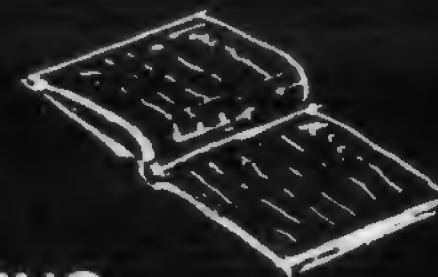
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*July 1965*

IF THERE ARE two movements in square dancing that tend to be confused for each other, they are *couple backtrack* and *couple wheel around*. To make sure that you get plenty of practice in both departments, George Elliott this month digs into his notebook for some good examples. Watch your step, some are a bit tricky.

Promenade eight

One and three you wheel around
Do a right and left thru two by two
And a right and left back
All four couples backtrack
Go on to the next and box the gnat
Pull 'em by and cross trail
Find old corner, left allemande

Promenade eight

All four couples wheel around and promenade
All four couples backtrack and promenade
All four couples wheel around and promenade
All four couples backtrack and promenade
Head couples wheel around do a right and left thru
All four couples wheel around
On to the next and trail thru
Find old corner, left allemande

Promenade eight

Heads backtrack and pass on thru
Sides backtrack and follow that two
One and three you wheel right around
Box the gnat across from you
Come right back and a right and left thru
Turn the girl and face that two
Trail thru and find old corner
Left allemande

Allemande left and take in the slack

A right to your own now backtrack back
Reverse promenade on the old race track
All four couples backtrack back and promenade
All four couples you wheel right around
A full turn around
Balance out and go right and left grand

Ladies to the middle and back to the bar
Gents to the middle a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Box the gnat when you meet your maid

Promenade eight

One and three backtrack and pass thru
Sides frontier whirl and follow
All four couples backtrack
Sides backtrack and trail thru
Find old corner, left allemande

Promenade eight

All four couples backtrack
One and three you wheel right around
A right to your own go right and left grand

Promenade eight

One and three you backtrack
Now pass thru and face your partner
Pass thru and face the same sex
Pass thru and face your partner
Now pass thru
Men step into a right hand star
Ladies turn right where you are
Find old corner, left allemande

The wrong way round go promenade

And don't slow down
One and three you backtrack back
Then square thru with the couple you found
Go all the way when you get thru
Girls in the middle square on thru
Go all the way
Gents turn back
Find your own go right and left grand

Forward eight and back like that

Four ladies chain the inside track
Turn the girl like you always do
One and three pass thru and backtrack
Do a half square thru
Then split two
Go round one and line up four
Forward eight and back once more
Pass thru and bend the line
The end four star thru
Find old corner left allemande

Promenade eight

Gents roll back with a left face roll
To the corner girl and promenade
All four couples backtrack
Find old corner, left allemande

One and three go forward and back

Same four star thru
Now backtrack
Then square thru go all the way around
When you come down bend the line and star thru
Now backtrack
Centers in and bend the line
Now star thru and frontier whirl
Then substitute
Pass thru to a left allemande

LINES DIVIDE

By Max Hartwell, Redondo Beach, California

First and third lead right and circle four
Head gents break and make a line
Move up to the middle and back
Pass thru, lines divide
Centers out, move out and back
Wheel and deal, double pass thru
First go left, next go right
Right and left thru, turn the girls
Pass thru, lines divide
Centers in, cast off half way round
Lines divide, centers in, lines divide
Centers in, frontier whirl
Left allemande

HOT HASH?

GUESS WHO

By Mal "Yikes" Cameron, Sandown,
New Hampshire

Allemande left with the corner maid
Run on home and promenade
Promenade, don't slow down
Head two couples wheel around
Star thru and the inside arch
Dive thru, pass thru
Split those two around one and down the middle
Star thru, pass thru
Star thru, pass thru, onto the next
Star thru, pass thru
Guess who? Left allemande

SINGING CALL x

CARRY ME BACK TO OLD VIRGINNY

By Ralph Kinnane, Birmingham, Alabama

Record: Top 25101, Flip instrumental by Ralph Kinnane

OPENER, BREAK and CLOSER

Four ladies chain across to old Virginny
Join hands and circle left, around the ring you roam
Left allemande go forward two, right and left now
Turn back one, turn your corner by the right
Go forward two, left and right, turn back to the corner
Left allemande, come back and promenade
All the way back home to old Virginny
That's where the cotton and the corn and taters grow
FIGURE
Heads (sides) promenade three-quarters around the ring now
Side (head) ladies chain across, you turn 'em full around
Do sa do that outside two, once around then you star thru
Cross trail thru, left allemande then all four men
Star right across that land, turn your opposite by left now
Your corner swing, you swing and whirl
Promenade her back to old Virginny
That's where the cotton and the corn and taters grow

CROSSOVER SWING

By Ken Laidman, Powell River, B.C.

Head two couples a right and left thru
Turn the girls and chain 'em too
Same couples lead to the right
Circle four one full turn
Do sa do to an ocean wave
Rock it up and rock it back
Swing thru
Ends cross over, centers turn back
Bend the line and the inside two
Right and left thru and turn your Sue
Forward eight and back you reel
Pass thru and wheel and deal
Four ladies diagonally Dixie chain
Face your partner, back away
Pass thru across the track
Ends cross over, centers turn back
Ends walk in to a star thru, right and left thru
Other four pass thru, do a U turn back
Circle eight go round the track
Allemande left

THIS 'N THAT

By Henry Fallaw, Alamogordo, New Mexico

Heads to the middle back I shout
Pass thru stay facing out
Sides cross trail across the floor
Hook on the end in a line of four
Facing out wheel and deal
Double pass thru don't get lost
Centers in and cast off
Three-quarters round line of four
Move into the middle and back away
Those who can half sashay
Pass thru wheel and deal
Double pass thru don't get lost
Centers in and cast off
Three-quarters round line of four
Star thru across the floor
All four couples frontier whirl
Two ladies chain in the middle you do
Turn 'em around go right and left thru
Turn the girl and pass thru
Star thru the outside two
Cross trail, left allemande

BOBBIE'S PROMENADE

By Van Vandever, McAllen, Texas

Head ladies chain, turn 'em too
New heads divide behind the sides
Star thru, double pass thru
Clover leaf real pretty now
Double pass thru
Clover leaf again somehow
Double pass thru
First go left, next ones too
Let's promenade around the world
Side two frontier whirl
Cross trail, allemande left

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

MARY'S DELIGHT

By Tom Rinker, Omaha, Nebraska

Side two couples do a right and left thru
Turn the girl then pass thru
Separate go around one
In the middle two ladies chain
Now square thru three-quarters
Do sa do the outside two
Full around make an ocean wave
Swing thru, go two by two
Swing thru again and when you're thru
Girls swing left half way again
Then everybody pass thru
Do an allemande left

OLD TIME FUN

By Harry Baker, Salt Lake City, Utah

Head ladies chain to the right you do
New head ladies chain across with you
One and three half square thru
Star thru with the outside two
Circle four you're doing fine
Head gents break to a line
Forward eight and back that way
Whirl away with a half sashay
Box the gnat across from you
Pull them thru, right and left thru
Pass thru and frontier whirl
Dixie chain across the world
She goes left, he goes right
Find the corner, left allemande

JOHN'S SWING THRU

By John Hall, Fresno, California

Head two couples half sashay
Go forward and back away
Forward again half square thru
Then do sa do the outside two
Make an ocean wave you're not thru
Rock up and back
Swing thru across the track
Rock it back, pass thru
Men square thru three-quarters
Tap her on the shoulder
Left allemande

JUST SWAPPIN' AROUND

By Milton Lease, Palm Springs, California

Side couples right and left thru
Head ladies chain across from you
Just couple three half sashay
Just couple one you must obey
Head couples cross trail thru
Crowd in between the side two
Star thru, let's have some fun
Those who can swap around
Those who can swap around
Those who can swap around
Now everybody frontier whirl
We'll do it again with a different girl
Those who can swap around
Those who can swap around
Those who can swap around
Just couple one you must obey
Frontier whirl, face the other way
Clover leaf, circle the land
Center couples don't just stand
Just swap around to a left allemande

GOT IT

By John Butler, Downey, California

One and three face to the right, go right and left thru
Pass thru, wheel and deal, U turn back, centers in
Cast off three-quarters round
Pass thru, wheel and deal, U turn back, centers in
Cast off three-quarters round
Pass thru, wheel and deal, U turn back, centers in
Promenade and don't slow down
One and three wheel around
*Star thru, square thru three-quarters round
Left allemande and promenade
Heads wheel around and cross trail thru
Left allemande, go right and left grand
*Cross trail, left allemande, go right and left grand

SINGING CALL x

JAVA

By Jack Jackson, Columbus, Ohio

Record: Sets in Order 155, Flip Instrumental with Jack Jackson

OPENER and CLOSER

Walk around your corner Joe, partners all do a do paso
Turn the partner by the left hand round, corners all by the right hand round
Partner left make an allemande thar, men back in you got a right hand star
Back the star around you go, throw in the clutch and put 'er in low
Twice around the ring you go, pass your partner on you go
Allemande left with the old left hand, partners all go right and left grand
Hand over hand you go, when you meet that girl you know
Do sa do 'em on a heel and toe, corners allemande left you know
Come on back and promenade, take a little walk with the pretty little maid
Walkin' talkin' all night long, sing a little Java song
FIGURE
Head (side) two couples promenade, half way round with the pretty little maid
Down the middle with a half square thru, do sa do with the outside two
All the way round make an ocean wave, balance there don't be afraid
Circulate then a right and left thru, turn the gal around you do
Dive thru and square thru, heads (sides) divide and star thru
When you find that corner Sue swing the corner round you do
Allemande left with the old left hand, weave the ring, well ain't it grand
In and out around you go, meet your lady and promeno
Promenade the Cajun queen, take a little walk to New Orleans
Walkin' talkin' all night long, sing a little Java song
SEQUENCE: Opener, figure four times, closer

FLOWS WELL

S'IL VOUS PLAIT

(If You Please)

By Anita and LeRoy Stark, Alexandria, Virginia

Record: Grenn 14072

Position: Open-Facing for Intro, Open for Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, Point, —; To Butterfly, Touch, —;

In Open-Facing pos wait 2 meas: Step apart on L, point R twd partner, hold 1 ct; Together on R to momentary Butterfly pos, tch L to R, hold 1 ct.

PART A

1-4 Waltz Away; Waltz On (Face in Butterfly); Bal Apart,2,3; Spin Manuv,2,3;

In Open pos start M's L waltz fwd slightly away from partner; Waltz diag in twd partner and join both hands M's back to COH; Balance apart to arm's length in 3 steps; Release hand holds as M leads W into a $\frac{3}{4}$ LF spin and he maneuvers around in front of W to CLOSED pos facing RLOD.

5-8 (R) Waltz Turn; (R) Waltz Turn; Vine,2,3; Thru, Side, Close;

Do two RF waltz turns each slightly more than $\frac{1}{4}$ to complete a $\frac{3}{4}$ turn to end in CLOSED pos M facing wall: Vine LOD side L, XRIB (W also XIB), side L; Step thru LOD M's R (W's L), step to side, close to end briefly in BUTTERFLY pos M facing wall.

9-12 Waltz Away; Waltz On (Face in Butterfly); Bal Apart,2,3; Spin Manuv,2,3;

Repeat action of meas 1-4.

13-16 (R) Waltz Turn; (R) Waltz Turn; Vine,2,3; Pick Up (to Closed),2,3;

Repeat action of meas 5-7; On meas 16 sweep W in front to CLOSED pos M stepping thru LOD on his R, stepping L,R in place as W steps around in front on her L to face partner in Closed pos, and steps R,L in place.

PART B

17-20 (Box) Fwd, Side, Close; Bwd, Side, Close; Lady Under (to L Open),2,3; Fwd Waltz, 2,Check;

In Closed pos M facing LOD box fwd M's L, side R, close L to R; Box bwd M's R, to side L, close R to L; M steps L,R,L in place as W turns $\frac{1}{2}$ RF under M's L and W's R joined hands (R,L,R) ending in LEFT OPEN pos both facing LOD; Waltz fwd LOD R,L,R checking fwd movement on last step.

21-24 (Vine) Change Sides (to Skaters); Wheel, 2,3; On Around,2,3; W Solo Turn (RF to Closed);

Releasing joined hands M vines twd COH passing in back of W as she vines twd wall M steps side on L, XRIB of L (W also XIB), side L to end SKATERS pos M on inside of circle; M wheels fwd CW 2

meas starting his R (W backs up starting her L) to end facing diag twd LOD and wall; Releasing M's L and W's L hands but retaining momentarily M's R and W's R hands at the waist M leads W into a $\frac{3}{4}$ RF solo turn (W turns L,R,L) to end in CLOSED pos M's back to COH.

25-28 (Box) Fwd, Side, Close; Rev. Twirl (to Butterfly-Sidecar); Twinkle (to Banjo); Lady Under (to Closed);

In Closed pos do a half box stepping fwd L, side R, close L to R; M steps R in place turning $\frac{1}{4}$ RF to face RLOD in BUTTERFLY SIDECAR pos, stepping L,R in place (W makes $\frac{3}{4}$ LF twirl in 3 steps to face LOD in Butterfly Sidecar pos); Twinkle M crossing in front of R diag twd COH and RLOD turning to BUTTERFLY BANJO pos on third step; Releasing M's L and W's R hands M steps fwd R passing R shoulders and steps L,R around W to complete $\frac{1}{2}$ RF turn (W goes under her L and M's R hands twd LOD and COH making a LF turn) to end in CLOSED pos M facing LOD.

29-32 Dip Back,—,—; Pivot to Face; Roll,2,3 (to Butterfly); Thru, Side, Close (to Butterfly);

In Closed pos M facing LOD dip back twd RLOD on M's L and hold 2 cts; Do a $1\frac{1}{4}$ RF couple pivot M stepping R,L,R to end in CLOSED pos M's back to COH; Do a roll in 3 steps down LOD (M LF, W RF); Step thru LOD on M's R, side L, close R to L ending briefly in BUTTERFLY pos M's back to COH.

DANCE GOES THRU TWICE

Ending: As meas 32 ends the second time thru the dance, slide apart and acknowledge.

RHYTHM DANCE

HOW ABOUT THAT

By Charlie and Bettye Proctor, Dallas, Texas

Record: Belco 212

Position: Intro — Open-Facing, Dance — Closed M facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart,—, Point,—; Together (to Closed),—, Touch,—;

Wait 3 pickup notes plus two measures in diag Open-Facing Pos: Step apart L,—, point R twd partner,—; Step together R to CLOSED pos facing LOD,—, touch L to R,—.

PART A

1-4 Walk,—,2,—; ($\frac{1}{2}$ Box) Side, Close, Fwd,—; Turn,—, Side, Close; Pivot,—,2,—;

In Closed pos facing LOD step fwd slow L,R; Step side L (to COH), close R to L, step fwd LOD L; Stepping on R turn $\frac{1}{4}$ RF to face wall, hold 1 ct, continue RF turn $\frac{1}{4}$ more to face RLOD stepping L, close R to L; Stepping bwd lead W into $\frac{3}{4}$ RF couple pivot stepping slow L,R.

5-8 (Pivot) 3,—, Back,—; Side, Close, Turn (to Semi),—; Fwd,—, Fwd, Close; Walk,—,2,—; Continuing the pivot started in meas 4 on

L ft, hold 1 ct, step back (to COH) on R, hold 1 ct; Step side (twd LOD) L, close R to L, turning to SEMI-CLOSED pos step fwd LOD L; Step fwd LOD R, hold 1 ct, fwd L, close R; Step fwd LOD slow L,R ending in Semi-Closed pos facing LOD.

9-12 **Walk,—,2,—; (1/2 Box) Side, Close, Fwd,—; Turn,—, Side, Close; Pivot,—,2,—;**
On first beat sweep W into CLOSED pos (M facing LOD) and repeat action of meas 1-4.

13-16 **(Pivot) 3,—, Back,—; Side, Close, Turn (to Semi),—; Fwd,—, Fwd, Close; Walk,—,2,—;**
Repeat action of meas 5-8.

PART B

17-20 **Fwd, Touch, Back/2,3,—; Rock Back, Recover, Fwd, Reach; Vine,2,3,4; Walk,—,2,—;**

Step fwd L, touch R instep to L heel, step back R/L,R; Rock back on L, recover R, step fwd LOD L, take longer reaching step R ending in CLOSED pos M's back to COH; Starting L ft vine down LOD L,R,L,R (standard vine with both XIB on second step and both XIF on fourth step); Turning to SEMI-CLOSED pos slow walk LOD L,R.

21-24 **Fwd, Touch, Back/2,3; Rock Back, Recover, Fwd, Reach; (Box) Side, Close, Fwd,—; Side, Close, Back,—;**

Repeat action of meas 17; Repeat action of meas 18; Facing wall in CLOSED pos box side L, close R to L, fwd L, hold 1 ct; Complete the box side R, close L to R, back R, hold 1 ct.

25-28 **(To Semi) Step, Close, Step,—; Step, Close, Step,—; Side, Close, Side, Close; (Scissors) Side, Close, Cross,—;**

Blending to SEMI-CLOSED pos do two fwd two-steps in LOD; Blending to CLOSED pos with M facing wall step side L, close R to L, side L, close R; Step side L, close R, cross L (both XIF) to L OPEN pos facing RLOD.

29-32 **Vine,2,3,—; Vine,2,3,—; Rock Fwd, Recover, Back, Recover; (Scissors) Side, Close, Cross,—;**

From L Open pos blending back to face partner (keep M's L and W's R hands joined and just touching other hands) do a three count vine traveling RLOD stepping R,L (both XIB), R; Swing joined M's L and W's R hand thru and turning Back-To-Back continue to travel RLOD and do another three count vine stepping L,R,L (both XIB); Returning to L Open pos M's L and W's R hands still joined and facing RLOD rock fwd R, recover L, rock back R, recover L; Turning to face partner step side R, close L to R, cross R (both XIF) to SEMI-CLOSED pos. On first beat of Part A sweep W in front to repeat dance.

DANCE THRU TWICE

Ending: Step, Close, Step,—; Step, Close, Step,—; (Slo) Twirl,—,2,—; 3,—, Acknowledge,—;
Second time thru dance leave W in Semi-Closed pos and do two fwd two-steps in LOD; Slow RF twirl L,R;L and bow.

RELAXING

JUST AROUND THE CORNER

By Forrest and Kay Richards, San Leandro, California

Record: Windsor 4703

Position: Intro — Open-Facing, M's back to COH;
Dance — Open, facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 **Wait; Wait; Apart,—, Point,—; To Open,—, Touch,—;**

Wait 2 meas in OPEN-FACING pos; Usual acknowledgment to end in OPEN pos facing LOD.

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Point Fwd,—, Point Bwd,—; Side, Close, Thru (to L Open),—;**

In Open pos facing LOD starting M's L do 2 fwd two-steps prog LOD: Point L fwd LOD, hold 1 ct, point L bwd RLOD, hold 1 ct; Turning to face partner and wall and assuming momentary BUTTERFLY pos step L swd LOD, close R to L, turning to face RLOD step L fwd and thru RLOD blending to LEFT OPEN pos (M's L and W's R hands joined), hold 1 ct.

5-8 **(RLOD) Fwd Two-Step; Fwd Two-Step; Point Fwd,—, Point Bwd,—; Side, Close, Thru (to Closed),—;**

In Left Open pos facing RLOD starting M's R repeat action of meas 1-4 RLOD except end in CLOSED pos M facing wall and partner.

9-12 **Side, Behind, Side, In Front; Step, Touch, Step, Touch; Side, Behind, Side, In Front; Step, Touch, Step, Touch;**

In Closed pos M facing wall do a 4 step grapevine along LOD; Step L swd LOD, touch R to L, step R swd RLOD, touch L to R; Repeat action of meas 9-10 except blend to SEMI-CLOSED pos facing LOD on last step, touch.

13-16 **Fwd Two-Step; Fwd Two-Step; W Twirl,—,2 (to Open),—; Walk,—,2 (to Butterfly),—;**

In Semi-Closed pos do 2 fwd two-steps prog LOD: As M walks fwd 2 slo steps (L,R) W does a slow RF twirl in 2 steps (R,L) under joined M's L and W's R hands to end in OPEN pos facing LOD; Walk fwd 2 slo steps (L,R) turning to face partner and wall and blending to BUTTERFLY pos on the second step.

17-20 **Face-To-Face; Back-To-Back; Roll,—,2 (to Open),—; Fwd Two-Step;**

In Butterfly pos do a face-to-face or swd two-step along LOD (L,R,L); Releasing M's L and W's R hands and swinging other joined hands thru LOD turn (M LF & W RF) to BACK-TO-BACK pos and do a swd two-step along LOD (R,L,R); Releasing joined M's R and W's L hands M (continuing to turn LF, W RF and rejoining M's L and W's R hands) step L bwd LOD turning

to face partner, hold 1 ct, step R thru (fwd) ending in OPEN pos facing LOD, hold 1 ct; Do a fwd two-step (L,R,L) prog LOD.

21-24 Back-to-Back; Face-To-Face; Check,—, Recover (face),—; (Butterfly) Side,Close,Side,—;

Swinging joined M's R and W's L hands thru twd LOD and continuing LF turn (W RF) and starting M's R ft repeat Back-to-Back two-step as in meas 18; Continuing the LF turn (W RF) repeat the Face-to-Face two-step as in meas 17 ending in OPEN pos facing LOD; Step R fwd (Check), hold 1 ct, recover bwd on L turning to face partner and wall, hold 1 ct; Blending to BUTTERFLY pos do a swd two-step (R,L,R) along RLOD.

25-28 Side, Behind, Side, Behind (to Open); Step, Brush, Step (to Butterfly), Touch; Side, Behind, Side, Behind (to Open); Step, Brush, Step, Touch (to Semi);

(Limp) In Butterfly pos step L swd along LOD, step RXIB of L, step L swd, step RXIB of L; Blending to OPEN pos step L fwd, brush R slightly fwd, step R turning to face partner and wall and resuming Butterfly pos, touch L to R; Repeat action of meas 25 and 26 except end in SEMI-CLOSED pos facing LOD.

29-32 Fwd Two-Step; Fwd Two-Step; W Twirl,—,2 (to Open),—; Walk,—,2,—;

Repeat action of meas 13-16 except remain in OPEN pos facing LOD.

DANCE THRU THREE TIMES

Ending: Last time thru on meas 32, M walks fwd 2 slo steps L,R as W does another RF twirl in 2 slo steps to the usual acknowledgment.

GIRLS SWING

By Bill Metz, Everett, Washington

Two and four roll a half sashay
Just the girls do sa do to an ocean wave
Rock it up and back
Swing thru two by two and when you do
Swing thru once again then rock it
Pass thru round one, down the middle
Pass thru now star thru
Promenade home

SPIN-STAR

By Sparky Sparks, Clearlake Highlands, California

One and three gonna do sa do
All the way to an ocean wave
Balance forward, balance back
Swing thru but don't stop
Spin the top
Rock up and back then pass thru
Do sa do with the outside two
All the way to an ocean wave
Rock up and back, swing thru
Don't you stop
Now spin the top two by two
Balance forward then rear back
Square thru, count four hands
And when you're thru
Frontier whirl, left allemande

LEFT SWING THRU

B.Y.U. SWING

By Bruce Elm, Provo, Utah

Four ladies chain three-quarters round
Turn 'em boys, now don't you frown
Head two couples do sa do
All the way round make an ocean wave
Rock it there then swing star thru
Swat the flea with the one you see
Girls join rights like an ocean wave
Now left swing thru
Turn a lady by the left then men turn right
Left allemande

SOLITAIRE

By Harley Smith, San Dimas, California

Heads to the middle go right and left thru
Turn with the girls then chain her too
Chain 'em back three-quarters round
Side men turn 'em with an arm around
Forward six and back you reel
Then pass thru and wheel and deal
Substitute when you come down
Men star right three-quarters round
Turn 'em left now for a while
Then send 'em across in a Dixie style
Rock it awhile then pass thru
Allemande left

JIST HASHIN'

By Bill Boaz, Lynwood, California

One and three star thru and pass thru
Right and left thru the outside two
Dive thru and star thru
Then square thru all the way around
Meet your corner, promenade
Promenade the girl you've got
Ladies turn back, go red hot

(Patter)

Partner left allemande thar
Back up boys from where you are
Shoot that star, go right and left grand

or

Two and four star thru and pass thru
Circle four with the outside two
Sides break to lines of four
Ladies chain across the floor
Put 'em in the lead, Dixie chain
Girls turn back and box the gnat
Girls turn back and Dixie chain
Girls turn back, left allemande

CONTRA CORNER

MONEY MUSK

Traditional

Suggested music: FD 1028 Money Musk
1, 4, 7 active but do NOT cross over
Right hand to partner, turn once and a half around
Go below one couple on the other side
And forward six and back
Right hand to partner, turn three-quarters around
And forward six again
Right hand to partner, turn three-quarters around
To place below one couple
Right and left four
Right and left back to place

EXPERIMENTAL DRILLS

This month our experimental movement is called You Cast $\frac{3}{4}$ Round and was submitted by Tracy Johnson, Winchester, Illinois. Tracy also sent in a few simple examples of the movement. You'll find the description on page 70 of this issue.

Four lines of two go forward up and back
Same little lines do a you cast $\frac{3}{4}$ round
Then a right and left grand

One and three square thru all the way round
With the sides star thru
Roll away with a half sashay
Do a you cast $\frac{3}{4}$ round
Left allemande

One and three lead right
Circle to a line
Roll away half sashay
You cast $\frac{3}{4}$ round
Right and left thru

or

Lines of four pass thru
You cast $\frac{3}{4}$ round
Right and left thru

TWIRLING DIXIE

By Al Holmes, El Monte, California

Side two ladies chain across
One and three star thru, frontier whirl
Right and left thru the outside two
Inside two frontier whirl
Then double pass thru across the world
All eight frontier whirl
Center two star thru, circle four
Half way round and a quarter more
Right and left thru in the middle of the land
Walk right into a Dixie grand
Go right, left, right, left allemande

STICK OUT YOUR HAND

By Joe Johansson, Transcona, Manitoba

#1

Head couples square thru
Three-quarters round and when you're thru
Separate go around two
Hook on the end and make a line of four
Forward up and you come on back
Right to the opposite box the gnat
Look her in the eye right and left thru
Star thru, inside arch and dive thru
Pass thru, stick out your hand
Allemande left

#2

Head ladies chain to the right
New side ladies chain across
Head couples go right and left thru
Turn 'em on around and pass thru
Separate go round two
Hook on the end make a line of four
Forward up and you come on back
Right to the opposite box the gnat
Right and left thru the other way back
Turn on around and star thru
Dive thru, pass thru, stick out your hand
Box the gnat, go right and left grand

#3

All four ladies chain across
Turn 'em on around and don't get lost
Side couples square thru
Three-quarters round that's what you do
Separate go around one
Square thru three hands around
Split those two around one to a line of four
Forward up and come on back
Right to the opposite box the gnat
Look her in the eye right and left thru
Star thru, inside arch and dive thru
Pass thru, stick out your hand
Star thru then square thru
Four hands around that's what you do
Here comes partner, pull her thru
Allemande left

#4

Side ladies chain to the right
New side ladies chain across
Side couples pass thru
Separate go round one
In the middle pass thru
Split those two to a line of four
Forward up and you come on back
Right to the opposite box the gnat
Right and left thru the other way back
Star thru then dive thru
Pass thru stick out your hand
Right and left thru, turn 'em around
Dive thru, pass thru, stick out your hand
Star thru, cross trail thru
Look for the corner, allemande left

SINGING CALL x

THE ONE YOU LOVE

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat 319, Flip instrumental with Ernie Kinney

OPENER, MIDDLE BREAK and CLOSER
Four little ladies chain straight across the ring
Join hands circle left, not too far
Allemande left, allemande thar, right and left
form a star

Gents swing in make a right hand star
Shoot that star, do sa do, full around the one
you know

Same little lady swing and promenade
Stroll on home with the one you love
The one you love most of all

FIGURE

The heads promenade three-quarters with your
maid

Sides square thru, count to three
Circle four to a line, dance up and back in time
Do sa do once around for me
Star thru, square thru, count three to someone
new

Swing that corner lady, promenade
She just might be the one you love
The one you love the most of all

ALTERNATE PATTERN

This girl could be the one you love
The one you love most of all

SEQUENCE: Opener, figure twice, middle break,
figure twice and closer

BREAK

By Gene Pearson, Groves, Texas

One and three square thru three-quarters round
Separate go round one, into the middle
Square thru three-quarters round
Split the outside, go around one
Into the middle cross trail thru
Go round the outside, go round two
Hook right on to the end of the line
Pass thru, wheel and deal
Dixie chain on the double track
Girls turn back, do a left allemande

Occasionally we include in the Workshop section several dances by the same author. This month we present six by Monty Montooth of Fayetteville, North Carolina. You'll find they make use of standard figures, resulting in the type of material most everyone can use.

ROUTE #1

Promenade and don't slow down, heads wheel around
Star by the right with the two you found
Go full around and a little bit more
Head gents lead, line up four
Forward eight and back I say
Ladies roll left a half sashay
Centers arch, ends duck out
Go round one, down the middle
Right and left thru, turn this Sue
While the other four go forward and back
Then star thru, pass thru
Square thru three-quarters round
Allemande left with your left hand
Partners all right and left grand

DIAGONAL FIX

Three and four swing your Jane
One and two the ladies chain
Turn the girl, here's what I say
Number one couple half sashay
Go cross the floor, split that pair
Walk around two, squeeze in between the couple there
Forward six and back with you
Those who can right and left thru
Same ladies chain that's what I say
Finish it off with a half sashay
Forward six and back with you
Those who can right and left thru
Turn the girl and when you do
Those who can star thru
Allemande left, right and left grand

BUFFERED

Promenade and don't slow down
Heads wheel around and star thru
Circle up four full around, don't be late
Head gents lead and circle up eight
Head gents and the corner Sue
Forward to the middle and back you do
Star thru then circle up four
Head gents break and line up four
Forward eight, pass on thru
Girls fold, then star thru
Substitute, now bend the line
Cross trail thru, watch it man
Corners comin', left allemande

DIXIE SUB

First and third bow and swing
Promenade the outside ring
Half way round, then no more
Four ladies chain, grand chain four
Turn the girl, you got a brand new date
Heads (or sides) pass thru, separate
Go round just one make lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Substitute, put the men in the middle
Dixie chain on the double track
Now when you're thru the men turn back
Allemande left, grand right and left

THREE LINKS

First and third swing a little Sue
Side couples right and left thru
Turn the girl hang on tight
Head ladies gonna chain to the right
Turn a little girl you got a new boss
New head ladies chain across
Turn a new girl in the usual way
Finish it off with a half sashay
Star thru and when you do
Inside arch and dive thru
Pass thru then eight chain three
Right, left, right and glory be
Allemande left with your left hand
Partner right, right and left grand

SWAPPIN' JEANIE

Heads pass thru then Frontier whirl
Swap around, take this girl
Promenade left behind those two
Sides star thru, pass thru
Frontier whirl then swap around
Take a new Sue, promenade left behind those two
Heads pass thru, left allemande

SINGING CALL x

YOU DON'T CARE

By C. O. Guest, Dallas, Texas

Record: Kalox 1045, Flip instrumental with C. O. Guest

OPENER, BREAK and ENDING
Four ladies chain across the ring
You turn 'em left and then
Chain those ladies back home again
Join hands and make a ring, you circle left I sing
Allemande left now weave the ring
Go in and out around until you meet your own
Do sa do then promenade
Darling I love you so and it's kinda hard to know
That you don't care what happens to me
FIGURE
One and three lead to the right
Circle up four and make a line
Go forward eight and come on back with you
Pass thru, wheel and deal, do a double pass thru
First two left, the next two go right
Go right and left thru (turn your girl)
Star thru and pass thru, the corner lady swing
Swing that gal around then promenade
Darling I love you so and it's kinda hard to know
That you don't care what happens to me
SEQUENCE: Opener, figure twice, break, figure twice and ending

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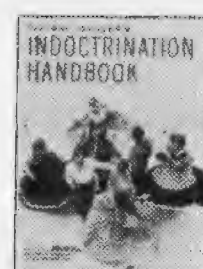
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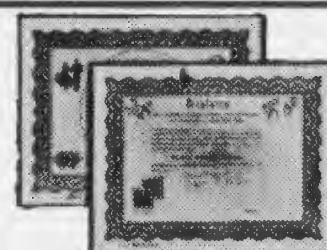
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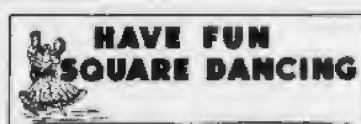
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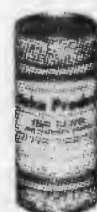
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(Letters, continued from page 3)

enjoyment I have received going over the past years of these volumes. It has taken me many months to do this, so now I shall start over and find out what I have missed. I do hope this might be of some value to the many square dancers in and around Cincinnati, that they might enjoy these past copies as much as I. If I never get to read the copies from 1948 thru 1954 I still will have the pleasure of reading the others...

Ray A. Brandeberry
Fostoria, Ohio

Dear Editor:

... We feel real left out of the square dance scene as we have been over here two years and have missed so many of the new figures...

We have succeeded in teaching our Turkey Trotters quite a bit, thanks to the Bob Ruff Basic Square Dance Records put out by Sets in Order. We got the third of his Student Dancers Records, too, and are now working on new dances called on record by Marshall Flippo and Sam Mitchell. But things like Swing Star Thru, Tea Cup Chain, Girls Run, certainly have us snowed. We are hoping the Year Book which we are ordering will cover

them and others. Most of our group will be heading stateside in the next few months. We know that they will be welcomed wherever they go; they are all enthusiastic about square dancing with a live caller.

We enjoyed seeing the picture of the Dudes and Dames from Elmendorf, Alaska, in your January issue. Ed Adams certainly does a fine job of turning out new dancers several times a year thru his excellent classes. We used to dance with them every Saturday night when we were in Alaska...

Dallas Perkins
Cigli A.F.B., Turkey

Dear Editor:

You might be interested in how we, as dancers, feel regarding programming. We like best to start off the evening easily and build up to a climax of excitement. Then we like to be let down easily and leave the hall with the feeling that we have a little energy left and knowing that we won't be "all in" the next day.

We are particularly concerned about how some callers, even some nationally known traveling callers, handle the last tip of the evening, especially when there is a loud minority group of eager beavers shouting, "More!"

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More!" Callers, please remember that there are some of us who are exhausted but trapped on the floor and a long, extended last tip of "Go-Go" material may be the last straw. This we don't like and chances are that it is what we will remember about this caller.

We love the caller who lets us down with a smooth-flowing, easy patter, call and a quiet type singing call and if there are shouts of, "More!, More!" gives us just one more easy singing call and says good-night.

Lil and Ivan Johnson
Sudbury, Mass.

Dear Editor:

I have been out of the square dance scene for over a year now, owing to business commitments and I can't describe just how much I have missed being a part of *the* finest activity in the world...

I am pleased to be able to report that I am recommencing my calling activities in the very near future and have a new club and beginners organisation planned. It is scheduled to be known as The Swinging Hoedown Club and I, as well as my new dancers, will virtually be starting from scratch.

If, thru the medium of your magazine, you

can print my name and *new* address, I shall be delighted to correspond with any caller or dancer in your country — or anywhere in the world — who would like to exchange views on the subject of square dancing...

Ralph Meakin
59 Breckhill Rd.
Woodthorpe, Nottingham, England

Dear Editor:

The National Association of Travel Organizations has listed the Spring Fling Square Dance Festival in La Crosse, Wisc. (Apr. 23-25) as one of the top 20 events in the United States in April, along with Washington's Cherry Blossom Festival and the Masters Golf Tournament. It is believed that this is the first square dance event anywhere to be so selected.

Bill Sauer
La Crosse, Wisc.

Dear Editor:

I wonder if others can top Charlie Williams' record of nights of square dancing as reported in the April Sets in Order. We can. After graduating from 5 of the best callers in San Diego in 1964 we danced every night but Wednesday practically all of the year 1964 and so far of 1965. Now we are taking two round dance

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In June we head for Dallas, then Colorado,
to dance. By September we will have danced
in 9 states. Now — age? 74 on April 7 and still
going strong.

How about an "oldie" club, Charlie
Williams?

Jake Amacher
Chula Vista, Calif.

Dear Editor:

Another of the old timers — Charlie Allen —

has passed away. He was 94 years of age last
September 14 and called his last dance for our
Green Bay Square Dance Club about 2 years
ago. He passed away on February 20.

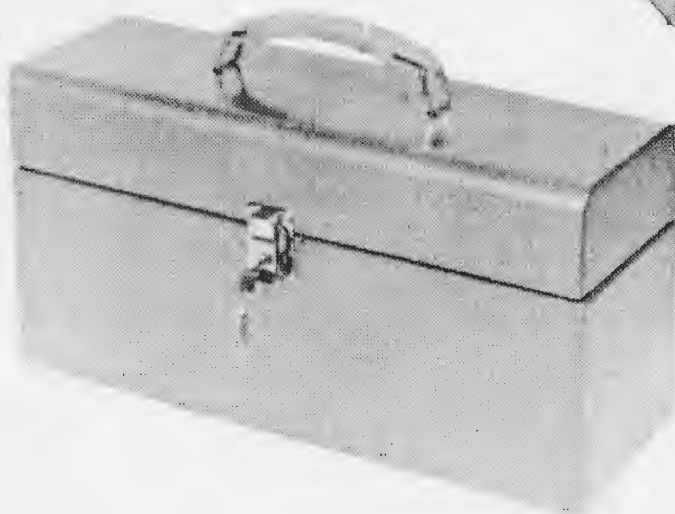
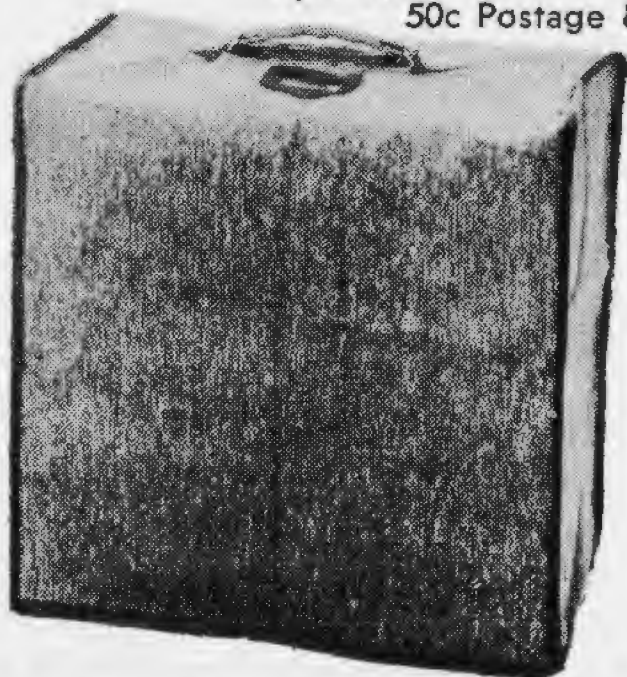
... At his funeral service it was the first
time that I have ever heard a priest or minis-
ter give praise to the square dance which was
a part of Charlie's way of life, in which very
hard work and long hours were not a deter-
rent. It was a part of this hard life in which
after completing a day of hard work he would
even walk for many miles to call square dances

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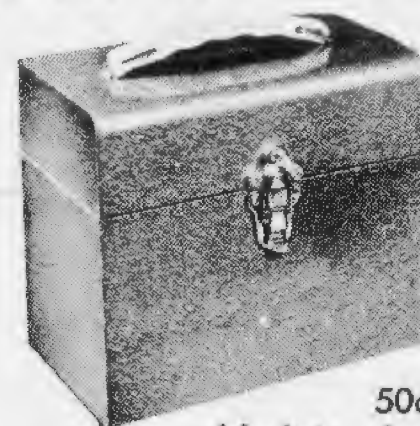
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John J. Gardner
Green Bay, Wisc.

PLACE FOR USED SQUARE TOGS

Hasn't every square dance gal and guy been thru this bit of cleaning out the square dance closet, looking over the clothes and wondering what in the world to do with those which are outgrown, too long, etc.? Every square dancer's closet probably contains at least one outfit too

good to throw away — but what to do with it?

The folks up in the Oregon Dancers Federation have come up with what sounds like a humdinger of an idea. At their Summer Festival, they plan to have a Re-Sale Shop. The South Coast Area Council will be in charge and they invite dancers to bring or send clothing in for re-sale. Each article must have a tag firmly attached which tells the name and address of the donor; the size; the suggested price. Clothing must be in good condition, cleaned, pressed, mended and ready to wear.

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In the Oregon Federation News of April, 1965, where this information was obtained, dancers are invited to send their clothing to Evie Rose, 298 S. 10th, Coos Bay, Ore., no later than July, 1965.

It would seem that any area might operate a Re-Sale Shop of this nature at local gatherings and find it a useful, practical, interesting

way to accumulate treasury funds, to benefit a worthy charity, etc. Surprising that no one has thought of this before now—but we thought the idea was so good it should be passed along to our readers.

INDEPENDENCE DAY

The Boots and 'Chutes Square Dance Club from Fort Campbell, Ky., are planning their 2nd Annual Independence Day Dance for Saturday, July 3. Don Belvin from Manchester, Tenn., will be the guest caller. All square dancers are welcome to this event.



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July 13—Danebo Circle 8, Leghorn Ave., Eugene, Ore. Ivan Midlam, M.C.

July 13—Community Hall, 10 Miles N.W. of Caldwell, Ida. Doug Hyslop, M.C.

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The CALLER OF THE MONTH



Ed Adams — Anchorage, Alaska

ED ADAMS has been calling for the Dudes and Dames of Elmendorf Air Force Base, Alaska, for some eight years now. As might be suspected, calling and teaching at the "top of the world" presents special problems but Ed has managed to handle them with a great deal of skill.

The club is composed of military personnel and dependents from Elmendorf and adjacent Fort Richardson Army Post, and Anchorage residents. The continual turnover of military dancers makes an annual beginners' class even more necessary than in many locations. Each fall, Ed teaches a new class and they seem to become larger each year. The new class of September, 1964, started with 22 squares, a remarkable turnout.

The short Alaskan summers with their long periods of sunshine (up to 20 hours per day in June) make for much competition for square dancers' time, especially in an area where many outdoor activities are offered. Ed plans programs which not only attract club members and local folks but visiting square dancers from the "South 48" each summer.

The highlight of each spring is the annual Squarama featuring a nationally-known caller from the "Lower 48." Ed and his taw Ida have added much to the enjoyment of square

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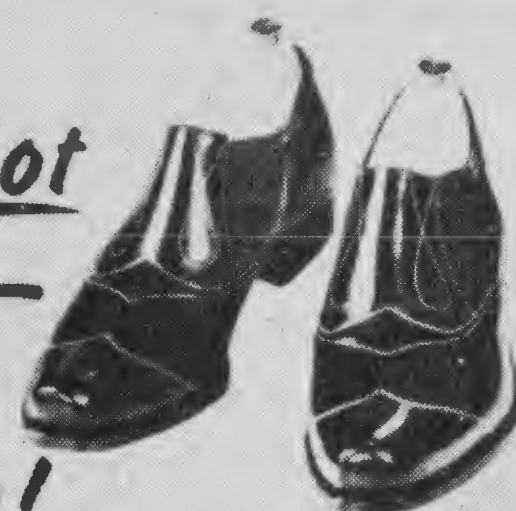
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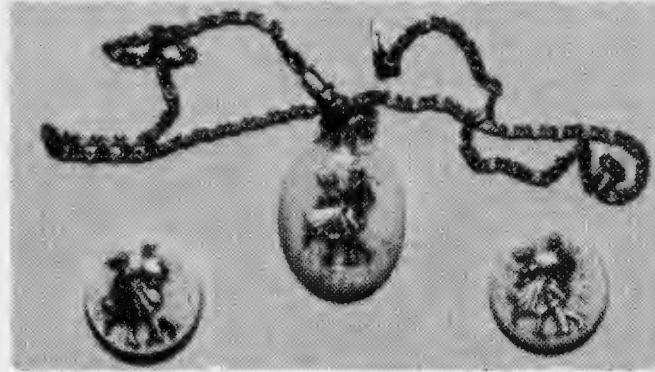
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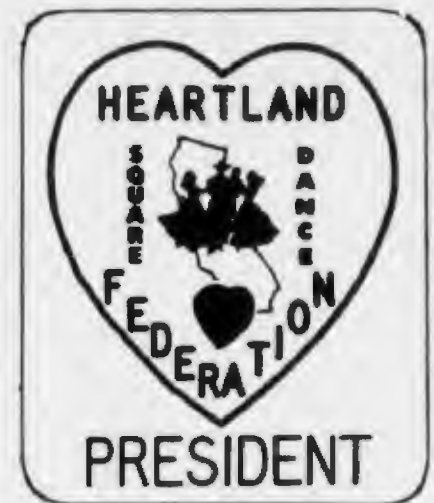
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dancing in the Anchorage area for both old and new square dancers.

At the present time Ed and his Dudes and Dames meet at the North Star School in Anchorage and visitors will be made very welcome.

—Howard Dougherty

CALLING DUO IN PENNSYLVANIA

Ted and Rebecca Shuttleworth of Pittsburgh, Pa., have enjoyed their 50th Wedding Anniversary and both of them are still calling and square dancing—have been for 17 years. A retired postal employee, Ted is now with a

local bank and rises 5 mornings a week at the lovely (?) hour of 3:45 A.M. Understandably, then, the Shuttleworths confine their square dances to Friday and Saturday nights. They have attended Callers School with Earl Johnston and Al Brundage for refresher courses and always come away with new ideas. They have one group which has been with them for 15 years. Newspaper write-ups of their activities have brought them mail from as far away as South America. Ted says with a chuckle, "We get a few from folks who seem to think we



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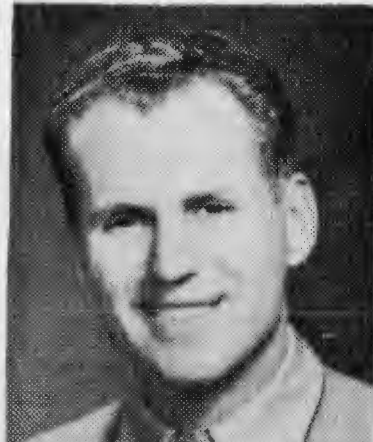
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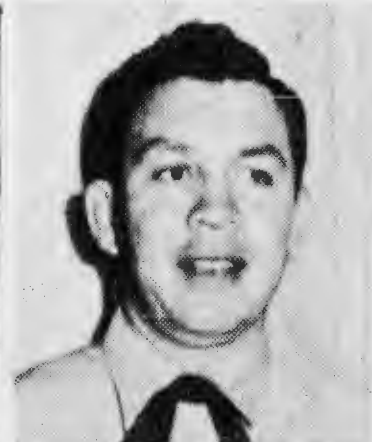
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(Date Book, continued from page 5)

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July 20-22—Sheriffian Squares 1965 Reunion Indian Hills Motel, Omaha, Nebr.

July 22-24—Square-A-Fair

Sunset Park, Marlboro, Ohio

July 23-25—Guest Caller Dances

Sterling Springs, Lancaster, Mass.

July 23-25—YMCA Island S/D Jamboree

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July 24—Summer Splash and Square Up

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- July 31—2nd Ann. Key Hop dance, Chamber of Commerce patio, The Marathon Key Hoppers, Marathon, Fla.
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Just halfway round
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(One last July Date)

July 31.—Miss. Gulf Coast, 3rd Ann. S.D. Fest.,
Edgewater Gulf Hotel, Biloxi, Miss.

MICHIGAN SEAWAY FESTIVAL DANCE

The 5th Annual Seaway Square Dance will climax the Seaway Festival Week in Muskegon, Mich. The dance will take place in the L. C. Walker Sports Arena on July 10 with Bruce Johnson of California doing the calls. During a short program of entertainment, the junior dancers known as the Square Tappers will perform.

CAMPER CAMPOREE

Plans for the 2nd National Camporee of the National Square Dance Campers Assn. have been announced by Chairman Glen Niklaus of Marinette, Wisc. Locale will be Bear Lake Resort, 3 miles south of Manawa, Wisc.; dates July 16-18. All paid-up members are eligible to attend and new membership applications will be accepted until July 11, 1965. N.S.D. C.A. is open to all camping square dancers. Apply to Brad Landry, 824 — 10th Ave., Green Bay, Wisc. 54304.



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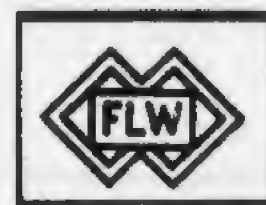
The Stouffers have been dancing all of their married life and before that went ballroom dancing on their dates. Before the modern Western Style square dancing became popular they went to barn dances. They became interested in square dancing, as we know it today, in the early 1940's and shortly thereafter Ray began calling. By 1950 he was very busy in this field and teaching round dancing with the able assistance of Marge.

Presently Ray and Marge are caller-teachers for Do-Si-Do Club, Thursday Club, Square Crows, Whirlaways and Round-A-Liers. In addition, they have a weekly beginner class for squares and a similar one for rounds. They are probably responsible for the major part of the round dance interest in the Cincinnati area.

Ray has served as president of the Cincinnati Area Square Dance Callers Assn. and the Stouffers have attended nearly all of the National Square Dance Conventions. On the insti-

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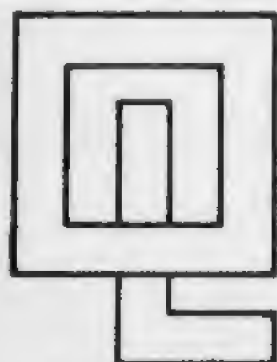
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tute level, they have enjoyed Kirkwood, Dance-A-Cade and Asilomar; they participate in many festivals, as well.

The Stouffers' daughter Eileen and her husband are avid square and round dancers and their two grandsons will probably grow up in the same aura of dance enthusiasm.

During World War II Ray served in the Navy; last August he elected to take an early retirement from his job with the Post Office and devote his full time to what originally started out to be his hobby of square and

round dancing.

LITTLE THINGS COUNT

Apropos to the title of this column, a reader of Sets in Order sent in the following by M. A. Kelley with the notation, "Couldn't we all work on these ideas in square dancing as well as in our everyday life?" Yes, indeed.

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The Third Annual Reunion of dancers who at one time or another enjoyed their hobby overseas is to be held in London, Ontario, Canada,

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Folks who learned how to square dance with the military in some overseas outpost, or those who at one time or another had the pleasure of accepting the hospitality of overseas square dancers, are invited to take part in this unusual annual get-together. Scene of this year's reunion is the luxurious Holiday Inn on King Street in London, Ontario.

Chairman of the event, Earl and Marie Bowles, P.O. Box 7, R.C.A.F. Station, Clinton, Ontario, Canada, invite you to write them for additional information.

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(On the Record, continued from page 6)

off 3/4 — up and back, do sa do — star thru — right and left thru — pass thru — swing corner — promenade.

Comment: Music has a "hoedown" sound and can be used as one. Dance patterns are standard. The figure is quite busy but timing is contemporary. Rating: ☆☆

SECOND FLING — Old Timer 8190

Key: C Tempo: 128 Range: High HE
 Caller: Bill Castner Low LC

Music: Western 2/4 — Violin, Guitar, Drums, Rhythm Guitar

Synopsis: (Break) Corners swing — join hands, circle — girls star right — turn opposite left, corner right — box the gnat — grand right and left — promenade. (Figure) Turn corner left, partner right — men star left, girls promenade the other way twice around — catch all eight — do paso — swing corner — promenade.

Comment: A re-do (with slight word changes) of a dance quite popular a few years back on another label. Dance is good but music is weak. Key selection makes the high notes too high for some callers. Rating: ☆+

DON'T CALL ME — Longhorn 147

Key: G Tempo: 128 Range: High HC
 Caller: Vern Smith Low LD

Music: Western 2/4 — Guitar, Vibes, Piano, Banjo, Drums, Bass, Clarinet

Synopsis: (Break) Walk around corner, see saw partner — four ladies chain — circle — roll away half sashay — circle — roll away — right and left grand — promenade. (Figure) Ladies chain 3/4 — heads go right, circle to a line — up and back, star thru — right and left thru — inside arch, dive thru — pass thru — swing — promenade.

Comment: Music is good and dance patterns well timed and quite standard. Tune lacks life and callers will have to sell it with their own styling. Rating: ☆☆

BACK TO THE OLD SMOKIE MOUNTAINS — MacGregor 1068

Key: F Tempo: 126 Range: High HC
 Caller: Fenton Jones Low LC

Music: Western 2/4 — Banjo, Accordion, Guitar, Bass, Clarinet, Drums, Vibes, Saxophone

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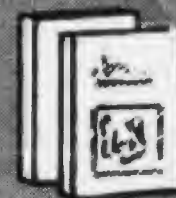
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Synopsis: (Break) Heads cross trail around one — lady in lead, Dixie chain — girls left, men right — around one, face middle — star thru — swing corner — walk by partner — swing next, promenade. (Figure) Heads square thru five hands — separate, star thru behind — substitute — eight chain four — swing corner — allemande — promenade.

Comment: A melodious tune, well played music, and contemporary dance patterns. Rating: ☆☆

CAUSE I BELIEVE IN YOU — MacGregor 1069

Key: B flat Tempo: 126 Range: High HC
Caller: Bill Ball Low LB

Music: Western 2/4 — Guitar, Accordion, Bass, Clarinet, Saxophone, Drums, Vibes

Synopsis: (Break) Men star left — do sa do — promenade — men roll in, star right, girls promenade — reverse the star and ring — pass partner — meet again and do sa do — allemande — promenade. (Figure) Heads star thru — California twirl — do sa do corner — star thru — pass thru — bend the line — cross trail — allemande — do sa do — allemande — weave — box the gnat — swing.

Comment: Excellent music and conventional dance patterns. If you like busy dances you'll like this one. Rating: ☆☆

SO ROUND, SO FIRM, SO FULLY PACKED — Blue Star 1763

Key: F Tempo: 128 Range: High HA
Caller: Bob Fisk Low LC

Music: Western 2/4 — Piano, Accordion, Clarinet, Drums, Bass, Violin

Synopsis: (Break) Allemande — daisy chain — do sa do — swing — promenade. (Figure) Four

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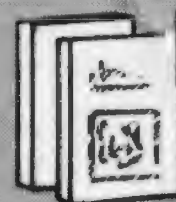
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King of the Road	Wagon Wheel 109
Pass Me By	MacGregor 1064
I've Got a Tiger By the Tail	MacGregor 1066
Saturday Night	J Bar L 5006
Do What You Do Do Well	MacGregor 1060

ROUND DANCES

Goldie's Waltz	Windsor 4703
Kokonuts	Sets in Order 3150
Linda Two-Step	Hi-Hat 813
Tennessee Waltz	Windsor 4700
Are You Lonesome	Hi-Hat 813

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

ladies chain — sides right and left thru — allemande — promenade — heads wheel around — star thru — eight chain seven — pull partner by — swing next — promenade.

Comment: Standard music and a novelty tune. Dance patterns are easy and conventional. Interesting lyrics that are a bit wordy make this dance. Rating: ☆☆

VIVE LE COMPAGNIE — Top 25102

Key: G **Tempo:** 135 **Range:** High HC
Caller: Lloyd Litman **Low LD**

Musical: Western 2/4 — Banjo, Accordion, Drums, Bass, Clarinet

Synopsis: (Break) Circle — roll away, do sa do right hand lady — promenade — heads wheel around, pass thru — right and left thru — same ladies chain — Dixie style, ocean wave — balance, eight circulate — allemande — promenade. (Figure) Head ladies chain — sides promenade $\frac{3}{4}$ — heads right and left thru — sides squeeze in, forward and back — eight star thru — right and left thru in center — square thru $\frac{3}{4}$ — swing corner — promenade.

Comment: An interesting tune and good music though played far too fast for comfortable dancing. The routines are interesting. Slow it a bit and it's a good dance. Rating: ☆☆

HI JOLLY — Grenn 12074

Key: F **Tempo:** 128 **Range:** High HC
Caller: Johnny Davis **Low LC**

Musical: Western 2/4 — Banjo, Guitar, Bass, Drums

Synopsis: (Break) Allemande, Alamo style — balance — swing thru — balance — swing thru — do sa do — allemande — weave — do sa do — promenade. (Figure) Four ladies chain — sides right and left thru — heads half square thru — swing — allemande — weave — do sa do — promenade.

Comment: A good tune and a conventional dance pattern. A weave the ring in both break and figure to take advantage of lyrics. Rating: ☆☆

JAVA — Sets in Order 155*

Key: F **Tempo:** 129 **Range:** High HC
Caller: Jack Jackson **Low LC**

Musical: Standard 2/4 — Piano, Guitar, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: Tune has been quite popular in the "pop" field. The recording in square dance tempo seems very fast and the call quite wordy. If you can call it they can dance it. Rating: ☆☆

**BRUSH THOSE TEARS FROM YOUR EYES —
Square L 119**

Key: F **Tempo:** 126 **Range:** High HC
Caller: Jon Jones **Low LC**

Musical: Western 2/4 — Guitars, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — gents star left, once around — box gnat, pull by — allemande — weave — promenade. (Figure 1) Heads ladies chain right — new head

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SEE YOUR LOCAL DEALER

ladies chain — sides star thru — pass thru — do sa do — square thru $\frac{3}{4}$ — corner swing — promenade. (Figure 2) Four ladies chain $\frac{3}{4}$ — sides star thru — pass thru — do sa do — double swing thru — pull by, swing corner — promenade.

Comment: Well played music and standard routines with conventional timing. Rating: ☆☆

YOU DON'T CARE — Kalox 1045*

Key: G **Tempo:** 128 **Range:** High HC
Caller: C. O. Guest **Low** LC

Music: Western 2/4 — Violin, Guitar, Drums, Piano, Bass, Vibes, Trumpet.

Synopsis: Complete call printed in Workshop.

Comment: Smooth and excellently played music. The dance patterns are standard and timing, lyrics and meter are good. Rating: ☆☆☆+

CARELESS HANDS — Square L 118

Key: F **Tempo:** 126 **Range:** High HC
Caller: Melton Luttrell **Low** LC

Music: Western 2/4 — Violin, Guitar, Piano, Drums, Bass

Synopsis: (Break) Join hands and circle — reverse, single file — girls backtrack twice around — men step in behind partner — girls roll back, allemande — grand right and left — promenade. (Figure 1) Four ladies chain — heads star thru — pass thru — circle four to a line — star thru — do sa do — corner allemande promenade. (Figure 2) Side ladies chain — head right, circle to a line — star thru — do sa

do — allemande — promenade.

Comment: Well played music and routines that are quite danceable. The meter is exceptionally well done. Rating: ☆☆

YONDER COMES A DANCER — Lore 1081

Key: G **Tempo:** 125 **Range:** High HD
Caller: Allen Tipton **Low** LG

Music: Western 2/4 — Guitar, Banjo, Piano, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — men star left — turn partner right — corner allemande — weave — promenade. (Figure) Four ladies chain $\frac{3}{4}$ — roll promenade — heads wheel around — right and left thru — star thru — eight chain thru — swing — promenade.

Comment: Routine music and a standard dance. Tune is interesting and some callers will enjoy calling it. Rating: ☆+

HOEDOWNS

SO BOSSIE — Hi-Hat 605

Key: G **Tempo:** 132
Music: (Neil Levang) — Guitar, Banjo, Violin, Drums, Bass

STONE RAG — Flip side to the above

Key: C **Tempo:** 132
Music: (Neil Levang) — Guitar, Banjo, Violin, Drums, Bass

Comment: The traditional "fiddle" is in the background but the record has a lively modern

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feel. The driving rhythm will make these easy to call to.
Rating: ☆☆☆

BOOT HEEL SHUFFLE — Kalox 1046

Key: G

Tempo: 130

Music: (Rhythm Outlaws) Guitar, Banjo, Bass, Drums, Vibes

OLD JOE CLARK — Flip side to above

Key: A

Tempo: 130

Music: (Rhythm Outlaws) Violin, Guitar, Banjo, Drums, Bass, Piano

Comment: Modern rhythm hoedowns. "Boot Heel Shuffle" is a bit to the modern side and "Old Joe Clark" has a touch of the traditional.

Rating: ☆☆☆

ROUND DANCES

JUST BECAUSE POLKA — Belco 213

Music: (Belco Rhythm Boys) Saxophone, Piano, Vibes, Drums, Bass, Guitar

Choreographers: Bancroft and Doris Hall

Comment: A fast moving two-step in polka rhythm. Only four meas repeat but routine is very easy.

DATE WITH AN ANGEL — Flip side to the above

Music: (Belco Rhythm Boys) Guitar, Piano, Drums, Vibes, Bass, Saxophone

Choreographers: Irv and Betty Easterday

Comment: Light but quite danceable music. The dance routine is fast moving and has some unusual rhythm patterns. 8 meas repeat.

CREOLE CAPERS — Windsor 4705

Music: (Pete Lofthouse) Trombone, Piano, Drums, Guitar, Bass, Clarinet

Choreographers: Ken and Dolly Walker

Comment: Novelty music and a routine with novelty steps. Unusual but not difficult. 8 meas repeat.

TURN AROUND MIXER — Flip side to the above

Music: (Pete Lofthouse) Trumpet, Trombone, Piano, Banjo, Drums, Bass, Accordion, Clarinet

Choreographers: Frank and Ruth Lanning

Comment: Real "razzamatazz" music and a fast moving and very easy mixer.

YOU'RE THE ONLY WORLD I KNOW — Blue Star 1762

Music: (Shannonaires) Vibes, Piano, Guitar, Clarinet, Bass, Drums.

Choreographers: Bryce and Elnor Reay

Comment: A smooth two-step that is not difficult. 8 measures are repeats

LOUELLA — Flip side to the above

Music: (Shannonaires) Clarinet, Piano, Vibes, Drums, Bass, Guitar

Choreographers: Bryce and Elnor Reay

Comment: Danceable music and a waltz routine that is easy but not for the novice.

BLACK ORCHIDS — Hi-Hat 816

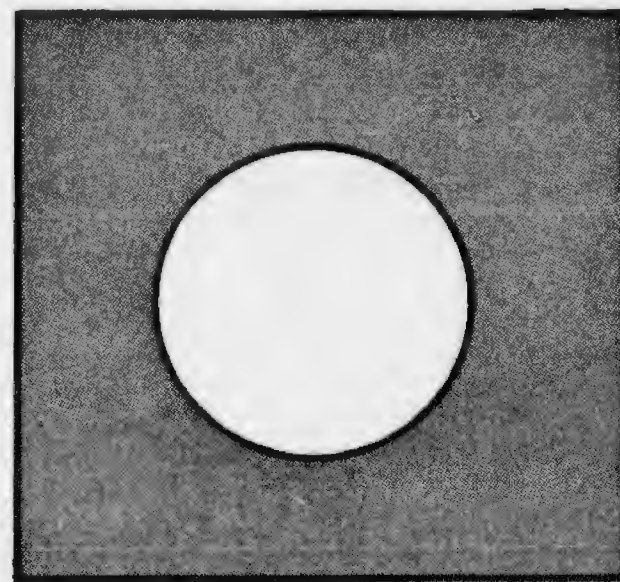
Music: (Joe Leahy) Organ, Piano, Trumpet, Guitar, Flute, Clarinet, Bass

Choreographers: John & Betty Brownyard

Comment: Tango music well played. The routine

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K-1040	KISSIN' COUSIN	"	" SINGIN' SAM MITCHELL
K-1039	I STILL GET JEALOUS	"	" BOB YERINGTON

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K-1044	HEADIN' FOR THE BARN/DOWN HOME RAG	Music by the Rhythm Outlaws Band
K-1046	OLE JOE CLARK/BOOT HEEL SHUFFLE	

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LH-147	DON'T CALL ME	FLIP/INST	CALLER: VERN SMITH
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NEW ROUND DANCE RELEASE ON BELCO

B-214	"OH! BOY"	TWO-STEP	BY: VAUGHN & JEAN PARRISH
	"BLUE SKIRT WALTZ"	WALTZ	BY: PAUL & EDWINA GRAVETTE

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is not for the novice but those dancers experienced in tango routine will not find it difficult.

AMALIA — Flip side to the above

Music: (Joe Leahy) Flute, Organ, Piano, Trumpet, Guitar, Bass, Clarinet, Drums.

Choreographers: Jim and Lois Coy

Comment: A two-step in rumba rhythm. The routine is not difficult and has several repeats but novice dancers would have trouble.

S'IL VOUS PLAÎT — Grenn 14072

Music: (Al Russ) Saxophones, Trumpet, Guitar, Drums, Piano, Bass

Choreographers: Anita and LeRoy Stark

Comment: Typical good music found on this label. The waltz routine is for experienced dancers but is not difficult. Eight measures are repeated.

MAYTIME — Flip side to the above

Music: (Al Russ) Trumpet, Piano, Saxophones, Trombones, Drums, Bass

Choreographers: John and Catherine Gradish

Comment: Lively music and an easy two-step with several sections repeating.

OMAHA — Keeno 2320

Music: (Shannonaires) Piano, Accordion, Drums, Bass, Guitar

Choreographers: Lloyd and Maizie Poole

Comment: Danceable music and an easy two-step routine. A 40 meas dance with sixteen of them repeats.

BLUES IN THE NIGHT — Flip side to the above

Music: (Shannonaires) Piano, Guitar, Accordion, Drums, Bass

Choreographers: Lloyd and Maizie Poole

Comment: Tune is good. Dance is quite slow but is not difficult. 8 meas are repeats.

ROUND DANCES OF THE MONTH

In late spring, Velvet Glove seemed to be running in first position as Dance of the Month in several areas. The round dance was chosen by the RDTC of Washington, D.C., for square dancers; by the Oregon Federation; by the Southern California RDTA; and by the Northern California Callers. Whispering was chosen

PAUL HUNT

Long Island is saddened by the loss of its beloved caller and recording artist, Paul Hunt, who died suddenly of a heart attack after calling a dance Monday evening, May 17. Paul, Ed Durlacher, Alec McLeod and Al Lehman were the original pioneers of square dancing in the area, beginning about thirty years ago. Ed passed away several years ago, Alec resides in upper New York State, leaving only Al of the original four still living in the area.

Paul was celebrated for his melodious voice and complicated but well timed and choreographed squares — his very name is synonymous with "square dancing." There is a niche in the heart of every dancer who has known or danced to Paul and he is deeply mourned by many. Another of his accomplishments was a book on square dancing, co-authored with Charlotte Underwood, titled "Eight Yards of Calico." Our warm sympathies go to his widow Verona, two daughters and five grandchildren.

Our thanks to Gladys Ross and Anne Rechter for contributing the information on Paul.

by the Central Kansas Square Dance Assn. and by the Long Island Square Dance Federation for round dancers. Other dances chosen were Siesta and Chiquita by the D.C. RDTC; Baby Guitar by the Battle Creek Assn. in Mich.; Tennessee Waltz by the Puget Sound Council in Washington; Cape Cod Waltz and San Francisco by the San Diego (Calif.) RDI; and Goldie, Springtime and Spanish Town by the Arizona RDLA.

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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

QUITE FREQUENTLY it's the not-too-difficult movements in square dancing that catch on. The little gimmick that is unusual and takes relatively little time to teach is often the movement a caller will pick up and use in his workshop. The fact that the end result of this month's experimental movement can very simply be achieved by using the call "face your partner," doesn't detract from the fact that the movement itself has a certain element of fun and smoothness. Here's the description.

YOU CAST THREE QUARTER ROUND

By Tracy Johnson, Winchester, Illinois

A couple, with both members facing in the same direction, simply separates and each of the two dancers continues on around four steps to meet the same partner face to face.

Simple? No doubt about it. Now let's see how the movement works. In this instance, we have two facing couples (1) which do a half sashay (2) so that each man now has his original partner on his left.

The You Cast Three Quarter Round movement starts as each dancer turns his back on his partner (3), then continues on around (4) to end facing his original partner (5). In this instance, new couple positioning has been established with each dancer having a new partner.

In achieving the same final end result, a number of equivalent movements could have been used (star thru, right and left thru; half sashay, star thru, frontier whirl; face your partner, box the gnat, drop hands, etc.), but there is a degree of satisfaction in the flowing movement of this experimental number that is intriguing. You might give it a try with some of the material you will find on page 49 of this month's Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



MAC GREGOR

RECORDS

NEW RELEASES

FLIP INSTRUMENTALS

#1072 "VITAMINS L.O.V.E."

CALLED BY: BOB VAN ANTWERP



#1073 "THE VILLAGE IDIOT"

CALLED BY: DON STEWART



Music By FRANK MESSINA AND THE MAVERICKS



LAST MONTH'S RELEASES

FLIP INSTRUMENTALS

#1070 "CLOSE ALL THE HONKY TONKS"

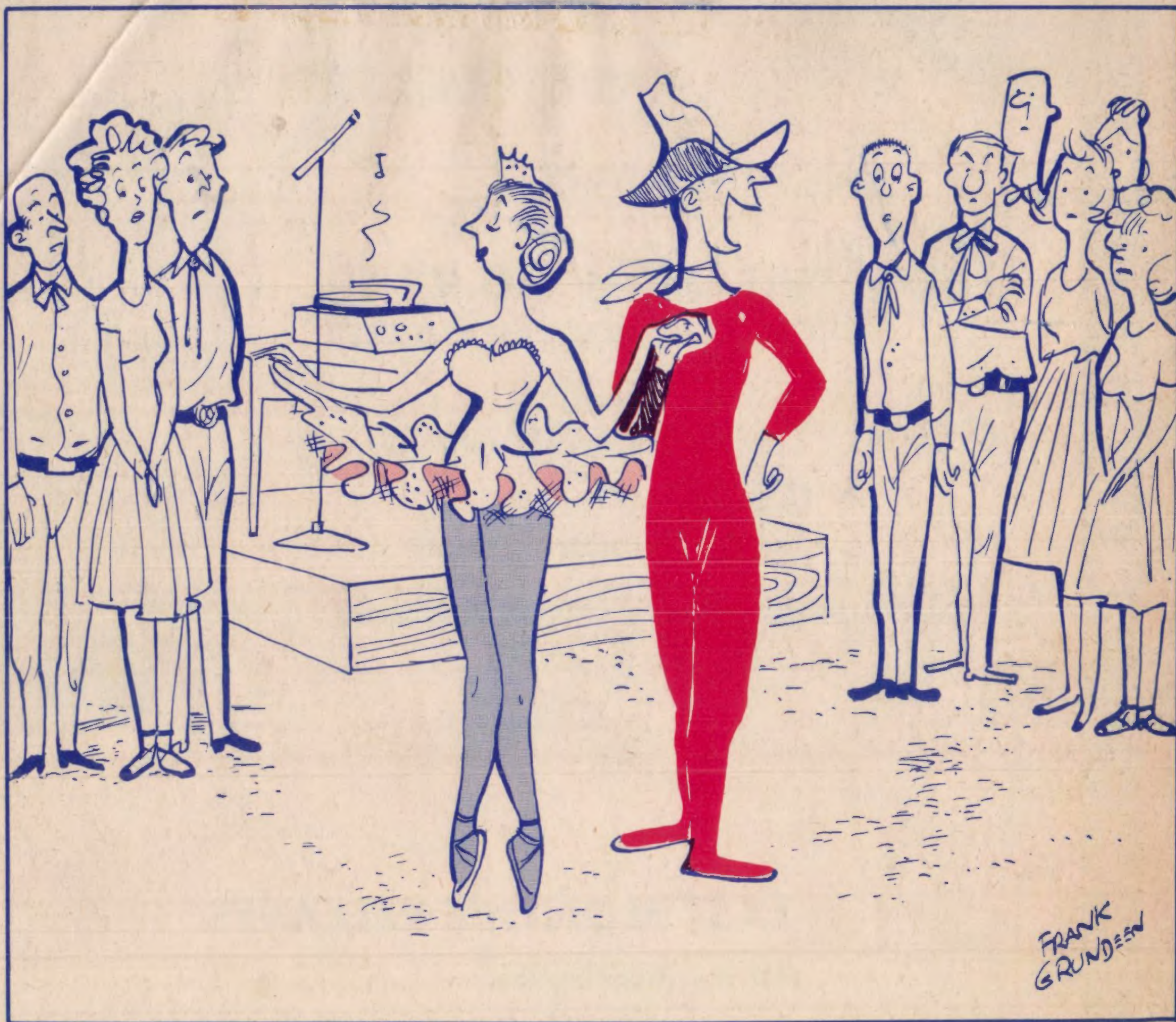
Called By: CHUCK RALEY

#1071 "I'LL SIT THIS ONE OUT"

Called By: TOMMY STOYE

MUSIC BY FRANK MESSINA AND THE MAVERICKS

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